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CATALOGUE

OF THE

ROYAL PICTURE GALLERY

IN

DRESDEN.

WITH AN HISTORICAL INTRODUCTION

AND

NOTICES CONCERNING THE ACQUISITION AND SIGNATURES OF THE PAINTINGS.

COMPOSED BY ROYAL AUTHORITY

BY

JULIUS HÜBNER.

TRANSLATED FROM THE FOURTH ENLARGED EDITION BY

J. POND.

DRESDEN.

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1876.

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PREFACE.

A reprint of the fourth edition of the Catalogue has become necessary after the expiration of a period of four years; it has in many respects been increased and improved, although not to the same extent as the last edition. As heretofore, the information concerning the acquisitions, the arrangements and the changes which have been effected in the Royal Picture Gallery during this period, has been given in the Introduction; in the Catalogue itself such corrections with regard to the names of the artists, the origin and signatures of the pictures etc., as have been verified during that time, have been conscientiously made. The numbers which have heretofore been attached in the Catalogue to the pictures of the old Schools have, in general, been retained, and the recent additions, so far as they have found a place in the Catalogue itself, have been designated by letters that the former editions might not be rendered entirely useless. The most

recent additions to the Gallery will be found in an especial Appendix. By the use of a smaller type, the Catalogue has been materially diminished in size, and thus rendered lighter and more convenient for reference and use.

May this reprint, therefore, be received with a favour equal to that accorded to its predecessors.

Dresden, May 1876.

Dr. Julius Hübner.

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ABBREVIATIONS

which frequently occur in the Catalogue.

h.	= the height,
w.	= the width of the paintings according to the metrical system.
Old inven. 1722	= Old inventory from 1722 to 1728.
Inven. 8 vo.	= Inventory in octavo to 1747.
Palm.	= Palmaroli.
Mod. pur.	= Modena purchase of 100 pictures in 1745–46.
Cat. Guar.	= Catalogue of Pietro Guarienti, former Inspector of the Gallery. (Unfortunately an incomplete manuscript.)

Engravings of such pictures as are designated in the Catalogue with a star (✻) are for sale in the Entrance Hall of the Royal Picture Gallery. These consist partly of of good, old impressions of the earlier, so-called Gallery Work, as reduced prices, and partly of recent engravings of which a detailed list, with prices attached is appended to the Catalogue.

The letters and figures in the Catalogue under the numbers of the pictures (in parenthesis) refer to the place where each picture is to be found. The large halls are designated by large Roman letters and the walls in each by the figures, 1. 2. 3. 4. etc.; the smaller rooms by figures, and their walls by letters a. b. c. d. For a more particular explanation the visitor is referred to the Plan of the Rooms of the Royal Picture Gallery at the end of the Catalogue.

Introduction.

"Wer Vieles bringt, wird Manchem etwas bringen!"

Goethe.

The New Museum, with its world renowned Picture Gallery, now welcomes the visitor, favourably impressed at the very entrance, into the cheerful halls of a real palace of art. The works of the immortal masters of every school and period strike the delighted eye with heightened brilliancy, and with increased interest the questions crowd upon the astonished spectator: how, and under what circumstances, can it have been possible to unite in one collection so rich

and glorious a multitude of the finest specimens of the various schools of Art? Under which of the Saxon sovereigns; through whose coöperation; from what countries, and for what sums were these treasures obtained? How have they, hitherto, been preserved and their number increased through all the vicissitudes of time? What fortunes have befallen the Gallery, as such, during an existence of more than a century? — questions, indeed, which have often been asked in times past, and now when the Collection is, in its completeness, so much more advantageously situated, they occur only so much the more frequently to the mind of the observer. Yet not one of the numerous catalogues which have thus far appeared, has even attempted to answer these questions in any particular. So much the more pressing appeared the necessity of venturing such an attempt to the author of a new catalogue which is, in some degree, intended to commemorate the event of the transfer of the pictures to their new locality as a marked epoch in the history of the Gallery. The circumstance of having no predecessor in this field of labour has its favourable and its unfavourable aspects. It is undoubtedly favourable, if the author can feel sure of offering to the public something hitherto unknown, but it is a most unenviable task to search into sources of information long neglected; to arrange materials and to be obliged to turn away unsatisfied from much that has become obscure and confused through the lapse of time and thus, unavoidably leave many questions, at least for the present, but partially answered.

All researches into the oldest sources of information lead us back to a so-called "Kunstkammer", already commenced by the early rulers of Saxony, as the origin of all the collections.

Origin of the collection.

This, however, contained not only paintings and statuary, but also among objects of art of every kind. a great number of so-called "curiosities" and elaborate works, of which the greater part are still to be seen in the Green Vaults. Such a "Kunstkammer" existed in most of the castles of the reigning princes, as early as the commencement of the sixteenth century; they were in fact to be found in the castles of such of the more powerful counts and nobles as exhibited a sympathy for the refinements of cultivated life.

Kunst-Kammer.

In the older part of the palace in this city, the Elector Augustus I. also, had, as early as 1560, collected into a Kunstkammer* all works

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* It consisted of seven rooms in the Electoral Palace, and contained, besides the jewels and curiosities which were kept there for safey, a not unimportant number of paintings which adorned the walls: "portraits, Biblical pictures and other historical subjects painted by Albr. Dürer, Titian, Tintoretto, Luc. Cranach, Rubenio, Concheten(?) Luca von Leyden, Barmisano and other artists" as the old chronicler Weck relates. A collection of the less important objects which had not been incorporated in the other collections existed under the original name until within a very recent period.

The Anatomical chamber, a room containing skeletons, anatomical preparations etc., in the upper "Tabulat", (story), just above the Kunstkammer, is described — according to Weck's chronicle — as

of this kind in his possession; among others it probably contained most of our present pictures by Cranach, Dürer and other early German masters which, at least in part, began to be collected under Duke George the Bearded, during the lifetime of Frederick the Wise, and Cranach, and was increased and enriched by his successors.

Italian pictures also therein.

This collection however, already contained a number of valuable Italian paintings, which, in the formation of a Gallery, and in the oldest inventory of 1722 and the following years, are expressly mentioned as "taken from the Kunstkammer." This inventory was commenced in

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likewise decorated with landscapes by Kilian Fabritius, who died about 1670. Whether these were painted on the walls, or were hung thereon is not quite clear; it, however, contained paintings also, at a subsequent period, as is proved by the old inventory.

Also in other places, as, for example, in the churches and chapels there were some pictures which were, at a later time transferred to the Gallery. There was further, in the rooms of the Royal palace, especially during the life-time of Augustus III., a large number of the choicest works which had been selected by the express direction of the king. Among these were especially the Magdalene by Correggio, and the best specimens of the small Dutch pictures. When these, in 1817 under Frederick Augustus the Just, were incorporated with the Gallery, it was necessary, in order to procure space, to place a large number of other pictures in the so-called Doubletten (Duplicates) Gallery (now the Exhibition Building on the Brühl'schen Terrace), These formed the "Vorrath" (reserved pictures) as it was called, and were from time to time, again placed in the Gallery, with the exception of a few of the less important that were disposed of by auction.

1722 under the direction of Baron Raymond le Plat, Architect to His Majesty, and first Director of the Picture Gallery, and was continued until 1728 by the chamberlain and Inspector Steinhäuser whose manuscript catalogue in 8vo extends to 1747, although in imperfect annotations; both are preserved in the archives of the collections.

Besides the pictures already collected in the above-mentioned Kunstkammer, there was, according to an inventory first undertaken in July 1722 "of all the paintings belonging to His Royal Majesty in Poland and Electoral Highness in Saxony" a still larger collection of more or less valuable pictures taken from the various capitals and castles of the Saxon princes, including some from churches and chapels, to form a Gallery now for the first time so-called. The locality designated "Gallery and adjoining rooms" was in the Electoral "Stallgebäude", the corner stone of which was laid July 6. 1586 in the time of the Elector Christian I. It contained in front towards the so-called "Jüdenhof" (Jews' court) a large hall and stately rooms (the "lower Stallzimmer") which were likewise decorated with pictures and were occasionally used as state apartments for foreign guests.*

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* Among others, two Polish princes Jac. and Const. Sobiesky resided here in 1707, and in 1712 the cardinal Christian Augustus Duke of Saxon-Zeitz. Below were stalls for 130 horses, and rooms for costly state carriages, sledges, harness etc. The present Royal Armoury from the Töpfergasse to the Elbthor, which with its open arcades towards the

The pictures in the Gallery, properly so-called, were arranged in the second story, and in the examination of the old inventory undertaken in 1742 are more particularly recapitulated as follows:

In the upper 1st Gallery	144	pictures.
In the upper 2d Gallery and corner rooms	164	„
In the 11 adjoining rooms . . .	1445	„
In the lower stall rooms	185	„
Total	1938	pictures.

The number of the pictures in the rooms mentioned in List A. in the first edition being added to the above, we find that the total of all the pictures at that time amounted to 4708, of which 3110 were valuable and 159 inferior.

Restoration of the Gallery.

In August 1744, all the pictures in the 2d story, as we are informed by J. A. Riedel in his Diary, were carried by soldiers to the Japanese Palace in Neustadt, and the restoration of the now called old Gallery in the Jüdenhof commenced. The restoration could have consisted in nothing more than an alteration of the first and second stories into a single lofty room with correspondingly high windows and better light, as the alterations must otherwise have required more time than was actually employed. For before the end of the year 1746,

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court at that time surrounded the tilt-yard is nearly in its former condition, and the wall towards the Augustusstrasse was then also decorated with paintings, as now again with the cavalcade of the Saxon sovereigns in sgraffito.

the whole collection in the Japanese Palace had been examined anew, the copies rejected, and the original pictures taken to the Gallery, as we are informed by the above mentioned annalist. In this year also arrived the Modena Gallery which was at first arranged in the Palace, where a number of the pictures were restored. Before the end of the year, however, these paintings were placed in the Gallery and arrangements made for their exhibition.

In 1747 the inner Gallery, which was probably still undergoing a partial enlargement, "was also arranged anew, and the Italian pictures hung therein", — an arrangement which was, in general, also retained later.

The so-called "Lieferanten".

About this time we begin to notice in the inventories a number of names of so-called "purveyors" (Lieferanten) mostly Art Dealers, persons connected with the Gallery etc., but some of persons of high — even the highest — rank, who, as warm friends of art, were actively interested in the growth of the Gallery either as noble donors or agents in the purchase of pictures. A list of these names placing in curious juxtaposition the best known persons of that period and the most obscure and quaint individuals, was appended to the preface to the first edition for the benefit of the "curious reader", especially those who were acquainted with the circumstances of that time in this city. To gain space, this list has been omitted in the present edition as the names of such persons are also mentioned in the catalogue in connection with the pictures.

The most flourishing period of the acquisitions.

The most brilliant period of the acquisitions to the Gallery, when those pictures were purchased which still shine as the brightest jewels of our collection, was under the sway of Augustus II. and still more especially that of Augustus III. (1733—1763) and his favourite and all-powerful minister, Reichsgraf Heinrich von Brühl. Both names are almost every where noticed in connection with the purchase of the greatest master-pieces in the Collection.

King Augustus III. and Count Brühl.

If it is undeniably the stern duty of the Muse of History to sit in judgment on the human weaknesses and faults even of kings, a more agreeable task has fallen to the biographer of the Gallery, — that of being permitted to dwell only on the bright traits in the character of Augustus III.; and even the pliant adviser and executor of his royal will, the oft-mentioned count Brühl, appears in this field of his activity, as a man who, actuated by great zeal and genuine love of art, shewed himself capable of assisting in a munificent manner in the execution of his royal master's designs.

But the person whose services Brühl more especially employed in enlarging the Gallery, as well as the Collection of Engravings and the Library, was his private secretary, the well-known Carl Heinrich von Heineken* (born at Lübeck 1706, died at Altdöbern 1791). The name of this man should be the less forgotten in this place, as malice and want of judgment have long enough deprived him of his just reputation

* So he signs himself in his documents.

through his having been, at the death of his patron, Brühl, unjustly involved in the disgrace into which, not without cause, the latter had fallen. That it was he who really created the Gallery is proved by a letter of Brühl's to Heineken from Warsaw, Nov. 23d 1748, in which he intrusts to him the critical decision concerning some pictures offered for sale, in the following words: "je les soumets à vôtre jugement, *car la galérie est vôtre production* et j'en ay que l'honneur mais à vous apartient la gloire." Only the glowing enthusiasm of King Augustus for art, the critical eye of Heineken and the munificence of Brühl, who always knew where to find the immense sums required, were able by their union to produce a Gallery like that of Dresden.*

The most considerable and important of the acquisitions of King Augustus both in number and value is undoubtedly the purchase of the so-called "Modena Gallery"; more properly, a collection of one hundred pictures from the Galleries of Duke Francesco of Este-Modena

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* I have already in the first edition of my catalogue (v. Anm. p. XVII) adduced the strongest evidence, which has not been controverted, that no other than Heineken could have been the author of the well-known „Abrégé", the only valuable critical and historical catalogue of former times. Subsequent and more particular research has enabled me to discover the peculiar position of Heineken as author of the publication; I must, however, for want of space here, reserve a further discussion of the subject for a special essay at some future time.

which were partly in Modena and partly in Ferrara. This difficult transaction was effected through the agency of Count Villio, at that time Saxon Ambassador in Venice; Ventura Rossi, painter to the court, (di d at Venice 18. October 1766) furnished with special powers from Saxony; Pietro Guarienti of Dresden, afterwards Inspector of the Gallery (born 1676 died May 26 1753), and old Zanetti* in Venice, a celebrated connoisseur of that period; while the financial arrangements were intrusted to the banker, John Thomas de Rachel of Dresden, specially sent to Venice for the purpose, and his brother Paul Moritz Rachel of Venice. From numerous original letters of both and particularly of the former, it is quite apparent throughout the course of the intricate transaction how the Saxon agents were annoyed by cunning and avarice.

A momentary financial embarrassment of Francesco III. Duke of Este-Modena was skilfully employed by King Augustus in his ardent love for art and desire to increase his Gallery, — a feeling in which Brühl fully participated — to secure the purchase of the most important paintings of the Este Gallery.**

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* Antonio Maria Zanetti, (born 1716, died 1778,) had earlier made the most important purchases in Italy for the Regent, Duke of Orleans. In one of his letters he regrets that the Modena purchase had not been intrusted to him alone; he would have obtained the whole Gallery for the same price: the offer, in his opinion, should have been made in gulden rather than in sequins — "perché fa piu strepitoso il numero!"

** Francesco III. of Este-Modena, only son of Rinaldo, who died October 26, 1737, was married

The Duke and his State officers and agents, the Prime Minister Marchese Rangoni and the Finance Minister and Auditor General Msgr. Bondigli, were well aware of the weight of the responsibility which they incurred in permitting the removal of such a treasure from their native country, and the negotiations could only be carried on with great secrecy, in consequence of their fear of the opposition which had become

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to Charlotte Aglaë of Orleans, and succeeded his father on the Ducal throne. During the War of Succession which, notwithstanding the Pragmatic Sanction, broke out after the death of Charles VI., Francesco joined the Spaniards, and later, even commanded in person a part of his own troops, as he was not deficient in talent and had already taken part in the war in Hungary in 1737. In 1742, before he had determined to join the Spaniards, he passed some time in Venice, having transferred the government to a Giunta of nobles and state officers who opened Modena to Victor Emanuel of Sardinia. Thus he lived as ex-Duke in Venice (1743); his wife went to France and there gave her eldest daughter Felicità d' Este in marriage to Louis de Bourbon, Duke of Penthièvre. Francesco received the title of Generalissimo of the Spanish forces and joined the army. In the attack on Velletri by Lobkowitz, it was with difficulty that he avoided being taken prisoner. In 1745, Francesco passed the winter in Venice and its neighbourhood, and it was during this time that the purchase of the Modena pictures was effected, as the Duke was in great need of money, his land being constantly in the hands of the enemy and exposed to the miseries of war. At the Congress of Nice in 1749, Duke Francesco came once more into the possession of his Duchy and the Hungarian dependencies, but the magnificent collection of pictures was forever lost to his country. See. Leo's Gesch. Italiens T. V. Buch XII. Cap. I.

apparent in Modena itself, even some of the Duke's counsellors being decidedly against the sale. Rossi himself was obliged to examine the pictures, in order to approve of the selection, with the same secrecy and under a false name. New difficulties were constantly raised on the part of the Modenese agents who delayed the negotiations, and to overcome all obstacles many important concessions of money were still required besides the price, already fixed, of one hundred thousand sequins — a sum which was for that period indeed enormous.

It was only after the greatest exertions and with the help of a "regalo" of one hundred sequins* paid to Bondigli, that the Saxon agents finally succeeded in conveying the pictures, which were already packed in cases, into neutral territory in Rossi's house in Padua. Here they were to remain as a deposit until the sum fixed as the price should be paid. As the payment was somewhat delayed, a further amount of 7000 sequins was required, as an indemnification, to prevent the whole transaction even at this stage, from being broken off (see the original contract signed at Ferrara Sept. 17. 1745). Finally, when everything seemed in order, Bondigli refused to deliver up the gilt frames, as they were not expressly mentioned in the contract. He furthermore extorted from the unhappy Rossi 1000 sequins for himself, for consenting to accept in payment four State

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* Original receipt, Aug. 20. 1745.

bonds, bearing interest; one for 50,000, one for 42,000, and two for 4,000 sequins, and for postponing the cash payment until after the Easter Fair in 1746. It should not be forgotten that it was also stipulated that a copy of Correggio's celebrated "Night" was to be furnished to the seller, which Rossi consented to procure.*

On the other hand it was expressly stipulated in the contract that the copy of the Christo della Moneta by Flaminio Torre should also be delivered to the Saxon agents, as they on their part feared, not indeed a dishonest exchange of the pictures by the Italians, but the assertion so often heard in similar cases that the original picture had not really been sold.

It was also stipulated in the contract that the copy should, at a later time, be returned, but it has, for some unknown reason, remained in the Gallery.

On the arrival of the pictures in Dresden, Guarienti asserted in a statement appended to the original list, that a picture by Annibale Carracci, the so-called Suonatore di Liuto (Luteplayer), named also "il Mascherone", was missing; as, however, the picture is actually in the Gallery, it appears to have been sent at some later time.

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* Whether he painted it himself or, as is more probable from a statement in the Galleriewerk, commissioned Nogari to do it, cannot be ascertained from the documents.

Although the price of these pictures mentioned above is so large it may be boldly affirmed that at the present day a collection of one hundred paintings, containing among others six such exquisite pictures by Correggio; the Tribute Money by Titian; the Portrait of Morett by Holbein; the great pictures by Paul Veronese, and so many masterpieces of the Bolognese school, could not be purchased at present valuations for ten times the sum, if in fact, it could be obtained at all.

We need only remember that a few years since a Madonna by Murillo was purchased in Paris for 615,300 francs.

Ventura Rossi boasted with justifiable pride that he had been able to secure also the "famosissima Maddalena" by Correggio, which, with four other paintings was, at first, expressly mentioned as not included in the sale. He could not however, at the same time suppress an almost mournful confession that he, an Italian, ought not to have been instrumental in depriving his native land of such a jewel. No doubt it required, for this purpose, in addition to the sacrifice of his national pride, no little diplomatic skill, which he wished to be appreciated by His Majesty as an especial claim to favour.

The shrewd Italian must have breathed more freely when all the intricate stipulations were fulfilled, and we sympathize still more with the joy of the honest Paul Moritz Rachel in Venice at seeing the disagreeable business finally adjusted, when both were, at last, able to report that the five wagons, well packed with

pictures and duly furnished with a royal "permit", had left Venice, via Vienna, on the 6th of July 1746, for Dresden, where they arrived in the course of the following month.

This joy was, however, premature, at least for the good Rachel, for his next letter, which was indeed the last, informs his "cher frère" in Dresden of the indescribable embarrassments which he had suffered in effecting the payment to Msgr. Bondigli.*

It was not enough that it had been very difficult to collect one hundred thousand sequins in coin, it was required that each piece should be weighed, even those newly coined, and the smallest difference adjusted, which necessarily involved much haggling and sending of the pieces to and fro, — a day's work for which the poor banker can find no words sufficiently dreadful. But even these twenty four hours came to an end, and the great transaction was completed.

At the close of the letter, Bondigli is cursed by our tormented countryman in the most cautious language, while Sig. Marchese Rangoni is described as a perfect nobleman, and is even expressly recommended to his "cher frère" as worthy of a present of a piece of porcelain from his Excellency the Reichsgraf von Brühl**.

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* In his letter he says: "The Modena affair is so far adjusted that my brother has been able to depart, but God only knows to what annoyances I am still exposed from the hard, impolite and unreasonable Bondigli" etc.

** The original is as follows: "and this venerable Cavalier, whose probity shines so brightly,

Presents of porcelain.

It may here be mentioned as a circumstance worthy of note that in most of the important purchases of that time, a piece of porcelain from the world-renowned manufactory in Meissen was included in the price, sometimes indeed as a special condition; and it occurred so frequently that Brühl felt obliged to remark, once for all, that such claims were very distasteful to His Majesty, and that, in future, he must forbid most decidedly, similar "vague" promises of remuneration in addition to the fixed purchase price.

Purchase of the Madonna by Holbein, 1743.

But how openly, in general, the circumstances of those times permitted the payment of a gratuity to all who were connected with, or concerned in such a purchase, we shall soon have occasion to mention when speaking of the purchase of the celebrated Madonna by Holbein in Venice by the well-known Count Francesco Algarotti, the intelligent friend of Augustus and of Frederick the Great. A more particular account of this transaction, as it appears in Algarotti's own letters and journals, may not be uninteresting to those interested in the history of art and to admirers of this exquisite picture.*

really deserves a marque d'estime from your court, mon cher frère, etc."

That something of the kind was actually sent to him, is not to be doubted; at least the above mentioned Zannetti, then in his 75th year, received a gold mounted porcelain casket which Algarotti himself took to Venice from Dresden by Brühl's order. (Algarotti's Journal.).

* Compare the most recent works concerning Holbein and our picture by A. Woltmann; Th.

This splendid work of Hans Holbein the Younger* (born in Augsburg, or as some affirm, in Basle 1478, died in London 1543) was originally, as it is now known, painted for Jacob Meyer, Burgomaster of Basle,** whose family it represents as under the protection of the Virgin. On the right of the Virgin kneels

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Fechner; A. v. Zahn and His-Heusler; J. Janssen, Edward Engerth, and others.

* After our picture was placed side by side with that of Darmstadt in 1871, the genuineness of the former was still more a matter of doubt than before, and it was pronounced by some distinguished connoisseurs to be a later copy. Of this, there was, however, no more proof than of the contrary assertion, as was unanimously admitted. The author of this catalogue, like many others, on a comparison of the two pictures, saw no reason to change his former opinion that the Darmstadt picture is an earlier representation, and that in Dresden a later repetition by the hand of the same master. Until historical documents are found to prove the contrary, this opinion, supported furthermore by a certain ideality in the Dresden picture, which is alsoadmitted by impartial opponents, must be considered as uncontroverted.

** There is still in the Museum at Basle, among other excellent works by H. Holbein, a number of masterly studies for our picture drawn in red and black crayons, and a painted portrait of the same Jacob Meyer, at an earlier age, with his young wife. Our picture was, for a long time, considered to be a representation of the family of Thomas More until those drawings were discovered in Basle. Another painting of this subject exists in Darmstadt, as is well known, in the possession of Princess Elisabeth of Hesse. Concerning the relations of the two pictures to each other, there has been much dispute. (See former note.)

the father with his two sons (the youngest, a naked child); on the opposite side is his wife, Dorothea Kannengiesser, with her mother and daughter.

It was first purchased in 1633 from a descendant of the Meyer family for 1000 Thaler, by Michael Blon, Royal Swedish agent in Amsterdam, who is often mentioned by Sandrart as a zealous collector and friend of art. It was afterwards sold by him, on earnest solicitation, as Sandrart likewise mentions, to the rich book keeper, Johann Lössert of Amsterdam for 3000 gulden. He purchased it, in fact for Mary de Medicis, but as she died about this time (July 3, 1642) he probably kept it for himself. Between 1690 and 1700 Lössert, or his heirs, became bankrupt and Holbein's picture came into the possession of the banker Avogadro of Venice, in payment of a debt of 2000 sequins. By him it was bequeathed to the Delfino family. (See Algarotti's correspondence.)

The painting seems to have remained in Venice for a long time unknown and unappreciated, (although the Regent, the Duke of Orleans, who died in 1723, had made an attempt to buy it), for Algarotti gives an animated description of the visits which the Venetian artists made to him, in order to see this magnificent work of art, and how he prudently showed them first his Carlo Marattis and Bassanos, that he might finally dismiss them with a view of Holbein's Madonna, as we give Tokay at the end of an entertainment that our guests may depart with the sweetest taste on the tongue.

The merit of Algarotti in having again found and rightly appreciated such a picture deserves the higher commendation as the prevailing taste of the day was in direct opposition to it, and the insipid creations of Carlo Maratti were universally admired.

Algarotti had purchased Holbein's magnificent painting in 1743 in Venice from the eldest member of the family, a Mr. Zuane (Giovanni) Dolfino (or Delfini), and we append, according to promise, his own account of the cost:

4. Septembre 1743 payé a Mr. Dolfino pour le tableau de Holbein 1000 sequins on .	22,000	Livres de Venise.*
4. Sept. donné à Mr. Tiepolo, qui a été l'entremetteur du Marché un présent en argenterie et chocolat comme il paroit par le mémoire du Sr. Lorenzo Giustiniani de la même date pour la valeur de**	1148	„
4. Sept. donné à l'homme d'affaire de la Ca Dolfino 20 sequins	440	„
4. Sept. donné aux domestiques de la Ca. Dolfino un sequin	22	„
20. Octobre. Payé au Sïeur Gay pour le quadre du Tableau de Holbein 15 sequins . . .	330	„
Carried forward	23,940	L. de V.

* Un florin — cinq livres de Venise (Alg. Journal).

** Besides the silver and the chocolate there was also "une canne avec une béquille d'ambre monté en or", as appears from Algarottis letters.

Amount brought forward	23,940	L. de V.
15. Decembre payé à Giacomo Zandini pour avoir fait la caisse de rimesse pour le tableau de Holbein 5 sequins	110	„
1744. Le 15. Janvier payé à la Boutique de la fama pour du velours vert pour la caisse du Holbein	188	„
do. payé à la Boutique de S. Filippo Neri pour du galon pour la même caisse	66	„
do. payé à Marco Manzini pour la façon du dedans de la dite caisse	50	„
Le 24. Janvier payé au serrurier pour feraille de la Caisse du tableau de Holbein	50	„
Le 10. Fevrier payé au doreur Ant. Pompeo pour avoir doré le quadre du Holbein etc. .	982	„
3. Mars, à Mr. Plotzer à compte de l'accord fait pour transporter les Tableaux à Dresde* 80 sequins	1760	„
Carried forward	27,146	L. de V.

* The last four items (from Febr. 10. to March 3.) refer not only to Holbein's picture but also to the entire collection of paintings sent from Mestre March 6, 1744, which Algarotti forwarded under the charge of his own servant, Zuane Zorzi, to Dresden, where he received them in person on the 10 of April of that year.

Amount brought forward	27,146	L. de V.
Le 2. Mars donné pour panne pour les Tableaux du Holbein et Palma Vecchio	24	„
3. Mars. Payé à l'Erle* qui devoit conduire les dits Tableaux 40 sequins	880	„
Total:	28,050	L. de V.

Holbein-legend.

It may not be superfluous, in addition to these historical facts, to mention a tradition, or rather legend, connected with this picture by Holbein, which has recently received additional though unfounded confirmation from the inscription on the beautiful and deservedly popular engraving by M. Steinla, which makes the more imperative a careful examination of the evidence. In the latin inscription on this fine engraving, stands the oft repeated story that the Virgin of Holbein's picture holds the sick child of Burgomaster Meyer in her arms — it is actually declared to be the subject of the painting**, so that the uninformed must believe that this statement mentions a well-known and undoubted fact. It is, on the contrary, not founded on any historical proof whatever, and there is no where to be found, in early allusions to the picture, the least hint of such an interpretation of the picture †. The opinion which has really become a local one, can be traced back only

* Probably the carter.

** Sanctissima Mater Dei parvulum aegrotantem filium Jacobi Meyeri, Consulis Basileensis, ulnis fovens, pater ipse cum reliqua familia genuflexi adorant.

† Sandrart who lived almost a century nearer Holbein's time than we do, distinctly says: "a Virgin, standing with the Infant in her arms" etc.

as far as the beginning of this century, and probably had its origin in a remark of Frederick Schlegel's* who may have advanced the idea as an explanation of the circumstance that the Infant in this picture really has a depressed, sickly expression.

But independent of the fact that Holbein and his entire century, far removed, as they were, from a conception so wholly modern, would scarcely have ventured to treat the sacred person of the divine Infant with so much levity, there are numerous other internal reasons for rejecting this assumption. Among the most striking of these, may be mentioned the movement of the hand of the child, undoubtedly raised in the act of blessing: how can this be appropriate to the sick child of the Meyer family? Again, how is to be excused the evidently brotherly caress of the elder boy to the supposed infant Christ, and the childish and even naïve action of the child itself? how to be explained the quiet, typical, almost indifferent manner of all the other members of the family under such extraordinary circumstances? Ever new contradictions, which are only increased on closer examination, speak decidedly against the correctness of this not unpoetical explanation.

The fact noticeable more or less, in almost all early German representations of similar subjects, that the Infant is less successfully treated than the mother and other figures, has apparently given rise to this interpretation of the picture,

* Herr von Quandt mentions a paper by Luden that has the same idea.

while the natural explanation of the fact lies, in our opinion, in the real difficulty of the task; and in the want of study of beautiful forms and of the antique; added to which, the restless movements of the little models sufficiently account for some want of success, even with such a master as Holbein. The youngest child of Meyer, whom the artist saw in person before him, and to whom he was not required to lend any ideal characteristics or movement, was therefore the more successful work.

Holbein's picture belongs, in its conception, entirely to the earliest class of similar representations, inasmuch as the kneeling family is depicted as literally under the mantle of the Virgin, (see the shoulder of the elder Meyer) "as a brood under the mother's wings", in accordance with the type of the protecting Madonna, who is often represented in older pictures with the civil and ecclesiastical authorities of whole cities under her mantle. After the Reformation, the crucified and risen Saviour took the place of the Madonna, and we often see, especially in connection with monumental representations in churches, biblical subjects of symbolical meaning, e. g. the elevation of the brazen serpent; the raising of Lazarus etc. In such instances, the family are generally in the foreground of the picture, painted mostly on a much smaller scale; but the kneeling posture, and the rigid separation of sexes as in our Holbein, are always observed.*

* The Cocina Family, the magnificent picture by Paolo Veronese, is also a repetition of this typical idea in the Italian style, and in a still freer artistic form.

Mr. Hubert Morrett by Holbein.

One other work by the same master, forming, like this family picture, a culminating point of its kind among single portraits, must be mentioned here — the exquisite portrait of Mr. Hubert Morrett, Goldsmith to Henry VIII of England. It offers, at the same time, an opportunity to the historian of the Gallery to give a striking example of uncertainty concerning the names of authors.

The picture came into our Gallery with the Modena purchase, as if the best works even of German Art could, at that time, only come from Italy, and it was considered as a work of Leonardo da Vinci's.*

At a later period, it was supposed that there were good grounds for considering it to be a portrait of Ludovico Sforza, named il Moro.

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* It cannot, however, be denied that the authorship of Leonardo was by no means assumed in Modena itself, at least in former times, with so much certainty as it appears to have been in our catalogue of the Modena pictures. On the contrary, the well known work of Scannelli (Microcosmo Ediz. di 1657, (p. 266) contains, under the name of "Olbeno" (Holbein), a description of a picture in the Modena collection which evidently can be no other than our Morrett. This is a circumstance to which Cav. Discar, an art critic of Modena, in a paper addressed to the Directors of our Gallery in 1860, especially calls their attention. We may add to this remark that in the same work of Scannelli, in the passage which particularly refers to the works of Leonardo in the Modena purchase, no picture is mentioned which in any respect resembles that in our Gallery. Scannelli on the contrary, speaks only of a half-length figure of Saint Catharine, and the head of a youth in armour, as works by Leonardo da Vinci.

Thus it was designated until Rumohr first named the younger Holbein as the painter of the picture, and von Quandt in an excellent essay (see Kunstbl. 1846, No. 9) convincingly pointed out the person represented.

It is a singular circumstance that even in this night of error a spark of truth was left glimmering, in the preservation of the syllable "Mor".

Out of Morrett, probably the word Morus was first formed (Thomas Morus, who was always first thought of in connection with any unknown portrait by Holbein; as was the case with the family Meyer which was supposed to be the family of Morus, as already mentioned); but in Italy, Morus naturally became Moro.

But who in Italy knew any other Moro than the great Sforza? and who could have painted him except his great countryman, Leonardo? — a portrait withal so exquisite in execution, so perfectly finished, even to the hair!

With respect to any chronological doubt, there was no very accurate examination into the subject; the portrait became that of Ludovico Sforza, painted by Leonardo da Vinci, and thus it remained, as has been said, until a revived acquaintance with the German School restored his work to the honest Basle artist, and, after further research, the likeness of the old goldsmith was found again in an engraving by W. Hollar.

If, nevertheless, the evidence as to the authorship of Holbein afforded by Hollar's certainly very imperfect and superficial engraving might be

considered insufficient by some particularly unbelieving souls, all doubt is henceforth at an end, since the discovery of the beautiful original drawing of Holbein for our picture. It was found at the sale of the pictures of the Art Dealer, Samuel Woodburne, in London, and purchased through the instrumentality of Dir. L. Gruner in 1860, and since that time has been placed in the Holbein room for the examination and conviction of all interested.

Acquisition of the Sixtine Madonna.

We must now refer to the purchase of a work which, in consideration of its extraordinary artistic value, and of its celebrity, should have taken precedence of any other picture; but a due regard for chronological order, as well as its undeniable inner relationship with the previously mentioned Madonna by Holbein, furnish us here with the most suitable opportunity for its discussion. We refer to the acquisition of the celebrated Sixtine Madonna, the gem of the Dresden Gallery.

This work of Raphael's, painted in his best period, the only one in oil that for grandeur of conception and thoroughly intellectual freedom in execution stands fully on the same level as those grandest creations of Christian art, his cartoons for tapestry, was painted, as Vasari informs us, for the principal altar of the Black Friars' Monastery of San Sisto in Piacenza. There it remained until seen with enthusiastic admiration by Augustus III., when still Crown Prince, on a journey to Italy in 1711—12, at which time he already formed a resolution to possess himself of it if possible.

But not until forty years later, in 1754, did he succeed, through the agency of the painter Carlo Cesare Giovannini, in obtaining it. This artist, (born in Parma 1695, resided in Bologna from 1723, and died June 30, 1758) after a careful examination of the condition of the painting, and a detailed report concerning it, effected its purchase for the Dresden Gallery for 20,000 ducats, or 40,000 Roman scudi.*

A copy of the picture of the original size was also stipulated for in the sale; this was painted by the Venetian artist Nogari and, as usual, is said to be still considered as the original in the monastery.

A painting, similar to ours, exists in Rouen. It is related that an abbess of the Abbey S. Amand in that city had begged a picture of the

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* A copy of the report of Giovannini concerning a careful examination of the picture in which he was assisted by Dottore Abbate Giov. Batt. Bianconi of Piacenza lies before us; the original is, according to a note at the end, in the possession of Gaetano Giordani in Bologna.

Giovannini had caused the picture to be taken down from the altar, and expresses first his opinion as to the undoubted genuineness of the painting, which was in fact "cosa veramente rarissima e singolare", as Vasari had already remarked. He found but few defective places in the vesture, and dark spots on the body of the Child, which were occasioned by a too thick coating of lasur (?) varnish here and there, by the master himself. The picture had suffered more from dryness, as it been standing undisturbed on the altar for more than 200 years. He also discovered that the upper part of the canvas had been turned back, and advised that this should be remedied immediately on its arrival in Dresden.

Madonna from the Cardinal d'Amboise in 1508 (?) and that the latter had, in consequence, applied to Raphael, who was at the time painting the picture for Piacenza. Raphael, therefore, made a copy of the picture with the exception of the figure of Sixtus which he exchanged for that of S. Amandus, at whose side he then placed a bishop's mitre and crozier instead of the papal crown of our picture. The painting is said to have been sent to Rouen during Raphael's lifetime. It is of the same size as ours and has recently been lithographed by Aubry le Comte.*

There has been much discussion concerning the genuineness of this picture and its rivalry with our Madonna; but according to the judgment of the best connoisseurs, it seems to be admitted that it will not, in any respect, stand a comparison; and we may add that if it were really a masterpiece, such as exists in this city, it would certainly already have been generally known through excellent reproductions.

In 1857, during a visit in Rouen, I found the above opinion fully confirmed by my own observation. The picture is, evidently, a later copy with the changes already mentioned; a fact which is sufficiently proved by its heavy, reddish brown tone, and an entire want of the refined spirituality which distinguishes the original in every touch of the brush.

It will not be superfluous to mention here one other opinion which was first advanced by

* See Artist. Not.-Bl. 1827, No. 7. Another Sixtine Madonna. A paper by Hofr. Böttcher.

a connoisseur of high repute (Bar. von Rumohr), and has since then often been repeated by others, that this splendid picture, from the fact of its having been painted on canvas, was originally destined to be carried in processions.

The circumstance that the picture, contrary indeed to the custom of the time, and to Raphael's own habit, was painted on canvas, cannot alone justify such an assumption, one quite inconsistent with the high position of the great artist, and with the almost idolatrous veneration with which he was regarded by his patron, the Pope, by Rome, by Italy, and by his entire age. With all the value that was at that time attached to everything connected with the ceremonies of the Church, there is no instance, so far as I know, of the employment of so celebrated a master for such work, and if such had really occurred, the painters of the 16th century were possessed of common sense enough to prevent their employing such carefully executed paintings as the one in question for a purpose that would in a short time inevitably have caused their destruction. The age of Leo also was the farthest removed from any such overpious luxury, and would have been the least of all inclined to appropriate such a work to such a purpose. Independent of the fact that canvas was at that time already coming into general use, and could have been new to Raphael only as regards its use in oil painting, since it had been employed from the earliest times for tempera pictures, and, besides the charm of novelty, had undoubted advantages for a picture intended

for transport, the very considerable size of the painting is strongly against the supposition that it was intended for processional uses. The opponents of this statement have urged with as much justice as sagacity that with so correct a taste as Raphael possessed, he certainly would not have chosen for a banner, which, even though it were not to float in the wind, must nevertheless be in constant motion, the rectilinear, heavy architectural cornice which forms such an appropriate finish for an altar picture, and harmonizes so well with the structure of the altar itself. But was all this, together with the little angels below, painted at a later date? And by whom?

The simple statement of Vasari also contradicts it: "Fece a monaci neri di S. Sisto in Piacenza la *tavola dell' altar* maggiore, dentrovi la nostra Donna con S. Sisto e S. Barbara, cosa veramente rarissima e singolare". That Vasari calls the picture, which he may only have seen above the altar, a "tavola" (panel), is, considering the agreement of the description with the picture in other respects, certainly not decisive.

Former condition of the picture.

This great painting has unfortunately not remained untouched by the ravages of time, as was already mentioned in Giovannini's report. But it has suffered still more from the copyists of former times, who, in order to bring out more clearly some obscure parts, made unpardonable use of the most deleterious means; for instance, of frequent rubbing with a mixture of oil and saliva, which produced dirty spots of the worst kind, especially around the head of Madonna.

All these injuries to the picture were removed under a careful restoration by Palmaroli, in 1827, at which time the upper part of the curtain and a part of the glory of angels which had been recklessly turned back, was at length unfolded, and the picture restored to its original size, although, as above mentioned, the observant Giovannini had long before discovered the misfortune, and recommended its correction. Restoration by Palmaroli in 1827

At the end of April or the beginning of May of the year 1754, Giovannini himself brought the Madonna di San Sisto to Dresden, as appears from his letter dated hence May 21, 1754,* and it may be permitted in this place to mention a pleasing tradition connected with the arrival of the picture in this city.

King Augustus, impatient to see again the long expected picture, had ordered its immediate unpacking and exhibition in the palace. When it was brought into the throne room, and there was a momentary hesitation as to placing it in the best light, which happened to be just where the throne stood, the King pushed the latter quickly aside with his own royal hand, exclaiming: — "Make room for the great Raphael!"

Truly, a right royal speech and a testimony to the equality of intellectual greatness and worldly power which does honour both to him and to his age.

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* This letter is preserved in the state archives in this city, but it does not mention the exact day of the arrival of the picture. G. left Bologna in Nov. 1753 and went to Piacenza. See my Essay on the Sixtine Madonna in A. v. Zahn's Jahrbüchern, Sept. 1870.

Truly, we owe a large debt of gratitude to those times long since passed away, and especially is this feeling awakened in us when we stand astonished before pictures like the Madonnas of Raphael and Holbein, — these purest and most spiritualized, as well as most characteristic works of Italian and German art, — and experience their powerful and silent effect on our hearts. They have indeed been named pearls and gems, but I would rather distinguish them as the "eyes" in the intellectual features of the Dresden Gallery, — this Rachel of collections! Withdraw them — the beaming look is wanting — the mysterious seal of divine beauty has vanished!

The heavens would remain, "and what a heaven, star by star" — but the sun would have disappeared!

The spiritual influence of these pictures returns upon us with ever renewed power, and when we go from their presence, the utterance of our feelings involuntarily glows into a kind of poetical echo of the profound impressions they have left.*

Sie schwebt herab! Die Jungfrau mit dem Kinde,
Dess Himmelsblicke ernst die Welt begrüssen,
In Wolken liegt die Erde ihr zu Füssen
Und Schleier und Gewande wehn im Winde!

Das schöne Haupt neigt Barbara gelinde
In Demuth, knieend so viel Huld zu büssen —
Verklärt schaut Sixtus aufwärts in dem süssen
Bewusstsein, dass die Menschheit Gnade finde!

* The two sonnets which are contained in the Introduction are here inserted in the original language.

Und mit den Engeln schaun auch wir nach Oben
In lichten Chören ewig ihn zu loben,
Der unsres Heiles seelige Begründung!

So, Raphael, du Engel der Verkündung,
So sahst du sie, so lässt du sie uns schauen:
„Die Königin des Himmels und der Frauen!“

Hans Holbein's Mutter Gottes.

Ein Bild der guten alten Zeit, der frommen —
Schau'n wir entzückt der Erde reinste Blüthe,
Das holde Urbild mütterlicher Güte,
Maria, die das Haus in Schutz genommen!

Die Mutter ist mit ihrem Kind gekommen,
Dass Vater, Mutter sie und Kinder hüte,
Ihr Mantel deckt sie, seelig in Gemüthe
Ruh'n Alle nun, von keiner Furcht beklommen!

Die Hände fromm gefaltet, beten leise
Eins für das Andre sie, auf ihren Knieen!
Wo Liebe lebt, ist Sünde schon verziehen.

Da muss das Haus zum stillen Tempel werden,
Und einen Himmel zeigst du uns auf Erden
Du deutscher Meister, schlicht in deutscher Weise!

After the removal of the Collection to the New Museum, and after the proposed isolated exhibition of the Sixtine Madonna on a kind of altar, had been carried into effect according to the plans of the Court Architect Krüger, it became the more necessary to provide an equally worthy place for Holbein's Madonna, as the two paintings have ever been considered the gems of the Dresden Gallery.

The first idea was to place this picture also in the cabinet by itself, and in a frame similar to that of the Sixtine Madonna but of smaller dimensions; the first attempt however, proved the difficulty of this arrangement, and the necessity, with figures of such delicate proportions, of arranging a group of kindred subjects, with the Madonna as an appropriate centre.

A sketch with this object in view, was made by the author of this catalogue. The design was based on the historical fact that Holbein's painting had never been used as an altar piece, but, in all probability, found its place among the family pictures adorning the walls of a patrician's house in Basle. It received the Royal approval, and the design was carried out in the best manner; under the superintendence of the author and the Court Architect Krüger, by Mr. Türpe (Cabinet Maker to His Majesty) and Mr. Elmendorff (Carver in Wood) after models by Hauptmann and Hultzsch. It was placed in the cabinet at Easter 1860, and on its panels, besides the central picture by Holbein, are grouped the admirable portrait of Morrett by the same artist; an exquisite female portrait of the same school and character, together with the gem of the Flemish school, viz, the Virgin of Jan van Eyck, and quite recently the magnificent Crucifixion by Albert Dürer.

Purchase of Bagnacavallo's picture 1755.

The Gallery is indebted to the same Giovannini who effected the purchase of the Sixtine Madonna for another work which, although not of the same importance as the first, is nevertheless an excellent one of its kind. This is

the imposing altar piece, representing the Madonna and saints, by Bartolomeo Ramenghi, better known as Bagnacavallo. The grandeur and simplicity of its conception, and the vigorous earnestness of its deep and harmonious colouring, can only be thoroughly appreciated since its removal to the rooms of the new Gallery where, it can be seen at a proper distance and its overpowering effect be fully recognized. This picture was originally painted for the Convento de' Pellegrini at Bologna whence it had never been removed, its heavy architectural frame which was built into the wall, seeming destined to imprison it there forever. But the strength of mortar yielded to the power of gold, and the stewards of the monastery agreed to the sale in 1755. In order, however, te avoid remark and not to leave the place unoccupied, one of the conditions of the sale was that some other old picture (!) should be given in exchange. It was not of course, easy to find one of precisely the right dimensions; several additions were, therefore, necessary in order to fill up the space within the frame, and these were executed by Giovannini himself.

Ramenghi's picture cost but 300 Ducati Ungheri (Hungarian ducats) and it is singular that the old picture, which Giovannini does not even consider worthy to be named, together with his own work was reckoned at 400 Hunga. ducats; even with this addition, however, the cost was but small for so fine a picture.

Giovannini as we have seen, died suddenly while still young, June 30 1758, leaving a

numerous family in great distress. Count Brühl assisted them with a readiness which does honour to his heart. The poor painter did not, evidently, understand the art, so commonly practised in similar cases, of advancing his own interest while making his purchases for the King. That this art was familiar to Pietro Guarienti (of whose agency we shall have occasion to speak later) is affirmed by his own friends Crespi and Zanetti in their private letters to Count Brühl; and many original bills testify very plainly to Rossi's expertness in this respect.

But even the polished Algarotti must have caused Count Brühl no little trouble by his pretentions, although he was treated by both the King and the Count in every respect as a nobleman, and received at the same time with the royal order* to purchase pictures in Italy for the Gallery, a sum of 1000 Ducats to defray the expenses of the journey, to which similar sums were added from time to time, although his travels extended to no greater a distance from Venice than perhaps to Mantua.

His ambition and vanity were mortified in the highest degree at finding himself excluded from a participation in the purchase of the Modena collection, and the negotiation entrusted

*This order was received in writing from the King through Count Brühl under date of Feb. 16, 1742. On the 30th. March Algarotti writes from Vienna, and at the beginning of April, from Venice with reference to the purchase of the beautiful pictures by Strozzi which the Gallery obtained through his instrumentality.

to his opponent Rossi who had already supplanted him, much to the pecuniary disadvantage of the court, in the purchase of the pictures in Venice. In his irritation, he wrote Brühl a reproachful letter in which he lays full stress on his old Brescian patent of nobility (his brother was nevertheless a banker in Venice) and his illustrious relatives, and which, notwithstanding its poetical flights, ends with an exact account of all the sums which he had saved for the Saxon court in each separate purchase. The inconsiderable total of these savings on only 21 pictures amounted to 11,900 ducats; he then offers his own private collection for 6000 ducats — of course conspicuously renouncing all personal advantage in the matter, — and asks for an annual salary of only 1,500 ducats and the title of General Intendant of the Royal purchases!

Brühl's reply declining this offer is a masterpiece of diplomatic courtesy, from which even his most determined enemy could not withhold a tribute of admiration.

Canon Luigi Crespi.

Among those who were especially active in making purchases in Italy was also Canon Luigi Crespi, son of the well known painter, Giuseppe Maria Crespi of Bologna, and mention may here be made of his most important purchase, the large painting by Guido Reni, known under the name of Ninus and Semiramis.

Purchase of Guido Reni's Ninus and Semiramis. 1752.

This excellent work of Guido's was in the collection of the Marchese Giov. Nicolo Tanara, had long been in the possession of the family, and was probably painted for them. It was,

at that time, supposed to be a representation of Solomon and the queen of Sheba; this designation, however, seems, on closer examination, to be less appropriate than the present one, to the action of the picture and to the persons represented.

Although somewhat damaged, it was nevertheless estimated at a very high value by the owners, and, at first, not less than 10,000 Scudi Romani were demanded for it. The negotiations continued nearly two years, during which time the price materially diminished; but difficulties of another kind arose. The young Marchese Tanara protested against the transaction as being a violation of the right of entailed property, and it required all the clerical influence of our active Canon to obtain the sanction of the Pope to the sale, and to the transport of the picture out of the country. Finally, on the 6th May 1752, the purchase was concluded for the sum of 3000 duc. Ungheri, or 6000 Roman scudi, the careful Crespi having previously obtained a detailed certificate from the Academici Clementini di Bologna confirming the genuineness and excellence of the picture. The original certificate, together with the contract of sale are preserved in the archives of the Gallery.

Pietro Guarienti.*

Among the more important acquisitions by P. Guarienti, must undoubtedly be reckoned the

* A man, for that time, unusually well acquainted with the history of art, as is shown by his edition of the "Abecedario pittorico" of P. Orlandi, Venice, 1753, which he enriched with valuable notices of the Gallery and dedicated to King Augustus III.

interesting old copy of Raphael's St. Cecilia, which, without any sufficient grounds, was ascribed in our early catalogues to Giulio Romano. For this supposition, there is no justification whatever, either in the intellectual conception of the picture, or the freedom of its treatment. It was, moreover, generally known in Bologna, at that time, to be only a good copy by Dionisio Fiamengo (Dion. Calvaërt, born about 1565 in Antwerp; died 1619) and was purchased in 1750 under that designation. No one, however, took the trouble to search for information concerning it, although all competent judges had long been of opinion that it could only be the work of some Italianized Netherlander. It is now designated by its true name.

Purchase of the Predella by Ercole Grandi. 1750.

Two other very rare works and very important of their kind, by Ercole Grandi of Ferrara, a master seldom met with out of Italy, were also acquired through the exertions of Guarienti. These are two pictures forming portions of a predella; one representing the prayer on the Mount of Olives, and the betrayal of Christ; the other, Christ bearing the cross. Both are remarkable for peculiar strength of expression and for earnest and characteristic drawing. They are, evidently, two of the three compositions ("tre storie") which Vasari* mentions as forming

* Vasari l. p. 394 (Bottari Roman Edition). Ben é vero in quel mentre (while he was painting in S. Piero) fece alcune altre cose, e particolarmente, che si sa *la predella dell' Altare maggiore* di S. Giovanni in monte, nella quale fece *tre storie* della passione di Christo.

the predella of the principal altar of S. Giovanni in monte, and were already alluded to as being, in all probability, identical with these by Schorn and E. Förster (E. Förster's Letters 1838, p. 98). This supposition has been verified by the circumstance, only now ascertained through Crespi's letters, that the pictures were purchased in 1750 from the sacristy of the church S. Giovanni in monte of Bologna.

Crespi relates, on occasion of this acquisition of Guarienti's, that he himself had added to this work by Grandi, as a present to the Gallery, a "rarissima opera di Mantegna" from the Chiesa dell' Osservanza in Bologna, an Annunciation painted on wood and now more justly regarded as an early Florentine work. It is a valuable picture, one especially interesting from a historical point of view, and might well have found no admirer with its dry severity and the gay, inharmonious, tempera colours, at a time when Carlo Maratti was regarded with such admiration.* (See Crespi's letter of Oct. 6. 1750).

We also meet with the name of Raphael Mengs among those of persons who were engaged in the purchase of pictures in Italy, but it appears as if the somewhat pedantic conscientiousness and German honesty of this excellent

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There certainly belonged to our two pictures a Madonna with the dead Christ in her arms which formed the central portion of the predrella (probably the picture, now in the Royal Institution at Liverpool). S. Gualandi, Memorie originali etc. Serie prima 1840. p. 49.

* The false inscription formerly on this picture: Andreas Mantegna Patavianus fecit. A. MCCCCL was removed when the picture was restored in 1840.

man were not the qualities necessary at that time in Italy, especially in negotiations of this kind.

The St. Cecilia by Raphael was privately offered through the painter Becchetti of Bologna for the small sum of 15,000 ducats.*

It is more than probable that Rossi or Algarotti would, under similar circumstances, have completed the purchase, but the scrupulosity, and the prolix doubts and questionings of the worthy Mengs, which finally exhausted Brühl's patience, certainly prevented it in the present instance.

How favourable this period, generally, was for the acquisition of pictures, and how the immense purchase of the Modena Collection by King Augustus had stimulated a kind of passion throughout Italy for speculation in old pictures, is proved by offers for sale of many of the most valuable works of the greatest masters which in other collections, are the objects of universal admiration at the present day.**

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* This picture belonged at that time to the heirs — at that time minors, — of the house of Bentivoglio and the guardians were induced to consent to the sale principally by one of their number, the Marchese Senatore Angelelli. Besides the above mentioned price, a present was also to be made to the fathers in whose church (S. Giovanni in monte) it had been placed, and the permission to take the picture out of the country (il beneplacito di Roma, che si vuole per l'estrazione) was to be obtained by the purchaser.

** Thus, among others, before the year 1755 were offered to Giovannini for the Dresden Gallery, the so-called "Day", the celebrated picture by Correggio

The purchase of the Madonna di Foligno by Raphael from the nuns in Foligno to whom it belonged, was nearly concluded; and it almost seems as if here again, the German agent, in this case the obscure Saxon painter Siegmund Striebel, was the chief cause of the failure. He imagined, indeed, that for 2000 scudi, and a "copey" by his own hand, he could obtain the precions gem, although count Brühl, in the expectation of a much higher demand, had already deposited 4000 Scudi with Cardinal Albani in Rome, in order that partial payment could immediately be made in case of a purchase.

Striebel, who had been sent to Rome merely for the purpose of learning the secret of the manufacture of mosaic, and who intended later to employ the above mentioned sum for other purchases, was not a little astonished when his Eminence, Cardinal Albani, freely admitted that he had employed it in a "servizio" with a banker in this city, but that he should receive it again the next day!" — "Now, who knows whether this be true or not?" he asks with great *naïveté*, in his terribly lengthy letters, "and who gave him an order to speculate with the King's money?" The purchase of the Ma-

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in Parma, for 12,000 sequins, and later the Violin Player by Raphael, (now in the Sciarra palace in Rome); the half-draped Fornarina by the same master, (now in the Barberini palace), together with a copy of this picture by Giulio Romano; and also in 1754, the most celebrated picture of Domenichino, "Diana and her Nymphs", at that time and still in the Borghese collection.

donna di Foligno, however, was not effected because the secret was not kept, and the Cardinal Procurator of the monastery protested against it. With what secrecy and prudence it was necessary to proceed in making purchases in Italy, generally, is apparent from a copy of a complete system of cipher which accompanied the instructions of Pietro Guarienti for purchasing paintings in that country, and which he actually employed in his correspondence with Count Brühl.

The names of all artists and places were disguised in this key under fictitious designations; e. g. Giovanni Bellini, became La Tremouillère; Moretto, Ruysdael; Roma, Turino; Venice, Forli etc. Sequins were called grossi; scudi, traeri (three pfenning pieces), and piaster, fennig. A list of masters not represented in the Gallery and who therefore, were especially to be sought after was also added.*

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* The author had long studied the unfortunately not very abundant correspondence of Guarienti, and had been surprised to find nothing of importance named among the purchases, which were chiefly of masters who are neither sought after nor found in Italy at all. Thus, for instance, he writes from Venice, April 2, 1749 to Brühl. "J'ai acheté le Rigaud a Forli de la maison contarini pour 600 frcs; *aussi François Porbus et Spranger* 335 frcs." Long afterwards the key was fortunately found, and now instead of Rigaud we read Carlo Cignani (Joseph and Potiphar's Wife) 600 *sequins;* Franç. Porbus is Paris Bordone (Holy Family); Spranger, Palma Vecchio etc. (the beautiful Holy Family) see Catalogue.

Acquisitions in the Flemish and Dutch Schools.

Far less detailed than the accounts of the acquisitions in the Italian schools, is the information concerning the purchases of the admirable works of the Flemish and Dutch schools, in which the Dresden Gallery is rich almost beyond any other, and which were mostly acquired during the reign of Augustus II.

We must here mention an interesting circumstance to which the Gallery is indebted for many valuable pictures, as is proved by documents still extant. We refer to the graceful custom of the Royal Consort of Augustus III. of purchasing at the Easter and Michaelmas Fairs in Leipzig, one and often more pictures which were destined for presents to the King, either on his birth day, or name day*, (Namenstag) and which were subsequently transferred to the Gallery. This excellent custom, which cannot be too highly recommended for imitation, had become so habitual that that the idea might once very naturally occur to the Queen that some variation therein would be agreeable. The Court jeweller had just received from Paris a splendid cane, with a handle set in the richest manner with gold and costly gems, — an exquisite work and of the newest fashion. The price was, indeed, somewhat more than the sum usually destined for pictures, but the Court Marshal advised its purchase, the Queen decided on the precious cane for her gift on this occasion,

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* The birthday of Augustus III occurred Oct. 7: his name day, and that of the Crown Prince, was March 5.

and gave it to his Majesty with her own hand. The King received it with pleasure, regarded it attentively for some time in silence, and then suddenly startled the Queen, as well as the Marshal with the abrupt question: "But where, is my picture?"*

The largest of the mixed purchases is one which was effected in 1748, for 50,000 Thalers by a certain Placido Gialdi** and consisted of 69 pictures from the Imperial Gallery of Prague which P. Guarienti had previously selected and marked. This collection contained not only Italian but Dutch pictures, and among the latter some of great value, e. g. the two excellent pictures by van Dyk, Charles I of England, and his Consort; and the magnificent Boar Hunt by Rubens. This purchase, also, was conducted with the greatest secrecy — for what reason is no longer quite clear — but Gialdi pretended to be a merchant from Holland who had received large payments for supplies delivered to the States General, and who desired to employ his

Purchase of 69 pictures from the Imp. Gallery of Prague. 1748.

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* How sincere the pleasure was which King Augustus took in his beloved pictures is shown by numerous passages in Riedel's Journal. Thus in 1750 the King sent him a daily list, written by his own hand, of the pictures which were to be placed in his room and which afterwards formed his private gallery. He went himself to the Japanese Palace to arrange the paintings which were to be sent to Warsaw (1748) and marked with his own hand those he destined for his favourite chateau of Hubertsburg (1754).

** Perhaps only an assumed name for Pietro Guarienti.

money in speculations in pictures. It was probably found not disagreeable, in high places, to obtain large sums of money in this unobtrusive manner, for it was at first intended only to sell the collection entire for 300,000 Gulden which offer Gialdi wisely declined. For the selection of 69 paintings, also, double the sum which was finally accepted was at first demanded, but the skilful agent succeeded in obtaining them for the price above mentioned. That attention in Vienna had been aroused to the transaction, may be surmised from a memorandum among the documents referring to the sale, according to which eight pictures "at the very least" are specified as not included in the sale, at the particular request of I. K. M. (Her Imperial Majesty.) Among these, were the Vienna Picture Gallery of Teniers, now in the Belvedere collection, and the above mentioned Boar Hunt of Rubens, which Gialdi seems nevertheless to have obtained, as well as the less important picture of the Entrance of Henry III. into Venice by Palma the Younger etc.

In March 1743, J. G. Riedel had purchased, likewise in Prague, four paintings by Paolo Veronese for 4000 Thalers or 6000 florins; these are more particularly described in the Catalogue.*

With these exceptions, only single memoranda were, for the most part, found among the documents, sometimes longer lists appeared

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* According to the somewhat illegible signature to the receipt preserved in the archives, they seem to have belonged to Count Jos. Pallffy.

having reference to works of more importance, but even in such cases a closer examination showed that but few of these works were still in the Gallery, and joy over the discovery of an expected treasure gave place to bitter disappointement, which was often the result of a most extraordinary combination of circumstances. This was the case particularly with a list of seventeen pictures of the most celebrated masters, mostly Dutch, to which considerable prices were attached and which are marked as: "achêté à la Vente du Cabinet du feu Mr. Guille. Lormier à la Haye". The purchase was effected at the Hague Sept. 27. 1763 by the Saxon Counsellor of Legation von Kauderbach, under Brühl's auspices, and for the large sum of 16,354 florins Dutch currency, or 8732 Thaler 12 gr. (exclusive of about 500 florins expenses;) but on the death of King Augustus III., Oct. 5. of that year, an order was immediately given that the pictures should be sold at once, as the Elector Christian, the successor of Augustus, did not wish to retain them. Brühl died Oct. 28., following his beloved patron within a few days, and it was with difficulty that Counsellor von Kauderbach succeeded in convincing his successor, that an immediate sale would be very detrimental to the interests of the Court; that, on the contrary, the pictures should be sold singly, as opportunities offered. This advice was finally acted upon, but purchasers were found sooner than was expected, and, on the death of the Elector Christian, which occurred Dec. 17. 1763, after a reign of only two months, when an order was

received from Dresden to desist from the sale, there were unfortunately only four of the seventeen pictures left. These four, among which is the Entombment of Christ by Rembrandt, are still in the Gallery, and are more particularly mentioned in the Catalogue.

A long series of pictures was obtained also through Count Gotter, Prussian Ambassador to Vienna; unfortunately but few of them were even good and almost none were of any real value. Many of them were employed at once for the decoration of rooms in the various palaces, and were not transferred to the Gallery at all, or were only placed among the so-called "Reserve". Paintings of greater value were obtained in Prague through Leplat from the collection of Countess Wrzowecz, Juni 15. 1723; among others, the beautiful Flemish copy of the celebrated Leda of Michael Angelo which may have been painted by Rubens himself, several beautiful portraits by van Dyk, etc.

There was also a purchase in 1741 of 268 pictures from Count Wallenstein's collection in the palace at Dux; as, however, no particular account of them can be found, a few only can be identified, and among these there is but little of value.

In Pairs also, many acquisitions were made, and especially in the Flemish and Dutch schools many of value. This was particularly the case with a purchase made in 1742 from the collection left by Prince Amadeus of Carignan, through the agency of Mr. De Brays, Saxon Secretary of Legation in Paris, and of a Mr. Noël

Araignon, Ecuyer Valet de Chambre de la Reine etc., who had secured in advance a considerable number of the best pictures from the above named collection.* The greater number of these pictures were purchased at the same time by Louis XV. and are still in the Gallery of the Louvre.**

De Brays afterwards bought seven other, mostly valuable, pictures for 17,800 livres from the collection of Mr. Dubreuil, likewise Ecuyer et premier Valet de Chambre de la Reine etc. Among these were the beautiful painting of Rubens' sons by himself, and of Madame de Montespan with the young Duc de Maine, by C. Netscher. Of the two Poussins which the collection contained, one, although said to be a celebrated picture, known under the name "Poussin à la Pie", and representing a sleeping nymph with Cupids, was rejected, and only the companion picture, the nymph Syrinx fleeing from Pan, which is still in the Gallery, was taken. To this period belongs also the acquisition of the large and excellent picture by Jacob

* The auction itself did not take place until June 18. 1743.

** It was a particularly fortunate circumstance that the original documents concerning the purchase of these last named pictures by Araignon himself, were sent here at the time of our purchase, and that their fortunate preservation enabled the undersigned to furnish the author of the excellent Catalogue of the Louvre, Mr. F. Villot of Paris with an exact account of the purchase, at that time, of about thirty of the most valuable pictures. One of these is the celebrated little painting by Raphael known as the "Vierge au linge", (engraved by Boucher-Desnoyers).

Jordaens, Diogenes looking for Men, which De Brays obtained for 1500 livres from Mr. Lambert, an English banker in Paris, and some other fine pictures, all of which are particularly mentioned in the Catalogue.

In all these purchases, Hiacynthe Rigaud, the renowned painter, who was, at that time, living in Paris, assisted with his valuable advice. Having in 1726 painted the portrait of Augustus III. while still Crown Prince, for which he had received a considerable sum, besides being honoured with a large gold ornament containing a miniature of the King, he had remained since that time in intimate relations with the Court and the Embassy in Paris. It was also from Rigaud that De Brays purchased one of our finest portraits by Rembrandt.

De Brays died Nov. 30. 1742, and Rigaud only one year later, Dec. 27. 1743.

The consignment of the pictures from Paris was generally effected through a certain Le Leu who appears to have been a kind of agent for the Saxon Court, and who afterwards made a few purchases, among which are some of the finest Wouvermans in our Gallery*.

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* That Le Leu was for the most part employed only as an agent for the forwarding of goods in general, and not of pictures alone, is evident from several bills in which, among all the consignments of pictures from the "Capitale du monde", there occur also items for "dentelles pour la Princesse Royale"; parcels of "pâtés de Périgueux et d'Angoulême" for Dresden, and accounts of expenses for Meissen porcelain received "pour M. la Dauphine" in Paris.

With justifiable pride and mournful pleasure we must here mention one of the most important of the recent acquisitions, one for which we are indebted to the generous care and to the deep love of Art of our beloved and venerated sovereign Frederick Augustus. We refer to the purchase, in June 1853, of fifteen pictures of the Spanish school which had been until that time very imperfectly represented in our Gallery. Nearly all these paintings, which are more particularly noticed in the Catalogue, belonged to the celebrated collection of King Louis Philippe, which, in consequence of well known historical events which transpired in France, was sent to England, and afterwards came under the hammer of the auctioneer in London. A very fine, solemn, and grand picture by Murillo, painted in his best period, representing St. Rodriguez, the Martyr, is the principal one in this purchase, for which we are chiefly indebted to the knowledge and skill of Dir. L. Gruner, at that time residing in London. The collection was obtained for the low sum of £ 579. 22 s.*

His Majesty, the late King John, from the time of his accession, devoted no less attention to the interests of the Gallery, the protection and advancement of which, have become a praise-

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* In 1745, one hundred and eight pictures had already been bought by through Louis Talon, Secretary to the Saxon Embassy in Madrid for 4146 Thalers, but these included few of as much importance as, for example, the Dorinda by Guercino; some of them so far as they can be identified, are more particularly mentioned in the Catalogue.

worthy and even hereditary characteristic of the Royal Family of Saxony. Besides the beautiful little picture by Rogier van der Weyde, already mentioned in the first edition of the catalogue as having been purchased by his order, a valuable addition was made to the Gallery of a number of pictures collected by the late Prof. M. Steinla, the celebrated engraver, chiefly during his residence in Italy. This collection, consisting of 23 pictures, almost exclusively works of the old Italian schools, seemed well adapted to supply a want in the Royal Picture Gallery, and was purchased in 1857 by order of the King. It was obtained for the moderate price of 1371 Thalers 15 Ngr., and the several pictures are mentioned in the catalogue as "from Prof. Steinla's Collection".

The artist added a small, so-called "Pietà" of the school of Giotto, and his own portrait painted by himself in 1826, as a present to the Royal Picture Gallery.

The second large acquisition made under the auspices of his late Majesty, was effected in 1860, on the occasion of the sale by auction of the pictures and drawings forming part of the effects of Art Dealer, Samuel Woodburne. Attention having been early drawn by Director Schnorr von Carolsfeld and others to this rare opportunity of securing valuable additions from the earlier periods of Italian art, the author of this catalogue, and Prof. L. Gruner, Director of the Royal Cabinet of Engravings, received a Royal order to repair to London to make purchases, not only for the Royal Picture Gallery,

but also for the Royal Collection of Drawings and Engravings.

Two most valuable pictures were obtained, one, by Luca Signorelli, a Holy Family with Angels, the principal picture of the Woodburne collection; the other, an equally valuable youthful work of Leonardo da Vinci, a Madonna and Child with the infant John. Four other small and interesting pictures by early Italian masters were bought at the same sale, and are particularly mentioned in the catalogue.

The two first named works by Signorelli and Leonardo, are justly entitled from their high artistic value, to take a place among the chief treasures of the collection; the more so, if we consider the early period of the development of Italian art to which both belong.

Signorelli's painting exhibits in a picture of considerable dimensions that earnest and solemn character of Florentine art in the pre-Raphaelite period, which is perfectly shown in its beautiful, and almost symmetrical arrangement, in the characteristic style of the forms, and especially in the drapery, as well as in the rich and brilliant tone of the colouring which loses nothing of its power seen even by the side of Correggio. To this must be added the circumstance that easel pictures by this great master, whose frescoes in the cathedral of Orvieto served as models for Michael Angelo, are extremely rare even in Italy.

The picture by Leonardo da Vinci was designated in the catalogue of the Woodburne collection as a work by Lorenzo di Credi, but was immediately recognized by the undersigned

as a youthful production of Leonardo, and, as such, as a work of the highest value. When the picture arrived in this city, the Gallery Committee were also unanimously of this opinion and it scarcely needed the farther confirmation which was afterwards most unexpectedly found, although this rendered any subsequent doubt all but impossible. A drawing was found quite by chance in the Cabinet of Drawings, in this city, which proved to be the study for the Madonna in the above mentioned picture; this drawing has from time immemorial belonged to the collection under the name of Leonardo, and like the picture itself fully corresponds in its character to this name.

The relation between this valuable drawing which is in pencil and on parchment, and the picture in the Gallery was also acknowledged by the Gallery Committee after a careful examination and comparison of the two at a meeting Febr. 1. 1861, at which Director L. Gruner was also present. As already remarked, this circumstantial, and by no means unimportant, evidence was scarcely necessary in presence of the striking internal proofs of the excellence of the picture which must of themselves remove all doubt, in the minds of connoisseurs as to the authorship of the work.

Who besides Leonardo da Vinci, it may confidently be asked, could at that time (about 1470), have produced a picture of such grandeur of arrangement, such depth of feeling and grace, combined with such astonishing breadth of execution? Look, for instance, at the vase at the side of the bed, scarcely to be seen with

the unaided eye; and at the wonderful delicacy in the execution of the landscape, almost surpassing that of van Eyck and Memlingk, if not in picturesqueness, at least in drawing. It is moreover characterised by a classic beauty of arrangement, a high ideality in the little head of the Madonna, and a depth of feeling in the adoring St. John, such as are rarely to be found in the works of any period. That the great Florentine should, in his later works, have surpassed his earlier efforts, no more diminishes the value of this picture of his youth than could the contemplation of the Sixtine Madonna, the work of the mature artist, lessen the interest with which we look at the Sposalizio, the production of Raphael's younger years. The charm of the modest bud is not diminished by the side of the full blown rose.

It may therefore well be considered as a fortunate circumstance that the Dresden Gallery was thus once more enriched by the great name of Leonardo, which had been wanting there, since the magnificent portrait of Morrett was justly restored to its author, Hans Holbein the Younger.

The Gallery is also indebted to his late Majesty for the present of two pictures left by Her Royal Highness, Princess Louise (who died in Rome), which are mentioned in the catalogue; also for the recent acquisition of a highly interesting picture of the early German school. This is, evidently, a copy of the celebrated engraving of Albr. Dürer, and represents the kneeling St. Hubert, at the moment when the miraculous stag, with the crucifix between his

horns, appears before him. In addition to the great artistic value of the picture, and the rarity of such representations in our Gallery, it is connected with the collection by historical associations which render its acquisition the more desirable and interesting.

An inscription on the back of the picture, coupled with several other historical proofs, makes it highly probable that it formerly belonged to the Gallery in Hubertsburg, the favourite chateau of Augustus III. It may have been carried away in 1761, during the Seven Years' War and exactly a hundred years later, it returned to the original owner, by purchase from Prof. Th. von Oer, whose property it had become, and who, with praiseworthy disinterestedness, sold it for 128 Thalers, the trifling sum which he had paid for it.

The most important of the recent acquisitions are: — 1st an admirable landscape by C. Poussin, unique of its kind in respect of its delicate execution and truth to nature. It was purchased in 1862 for £ 250, from Mr. Alexander Allen; 2nd. A picture of great merit by Cäsar van Everdingen, whose works are rare even in Holland, representing Bacchus, Pomona and Flora, was purchased in 1865, for 25 Louisd'or, of Conservator J. D. Dreyer of Bremen, 3d. The most valuable, however, of the recent additions is undoubtedly the unrivalled picture of Christ on the Cross by Albrecht Dürer, purchased in 1865 for 4400 florins, at the sale by auction of the pictures of the late Jos. Daniel Böhm, Engraver in the Imperial Mint in Vienna.

Since 1873, in consequence of an important increase of the funds appropriated to the purchase of paintings; a number of works by both old and modern masters have been added to the Gallery. These are mentioned in the supplement to the catalogue.

We have perhaps devoted too much time for the taste of most of our readers, to the subject of these acquisitions; and yet there are losses as well as additions to be recorded in connection with the fortunes of so important a collection. These, happily, in the present case are not numerous.

One of the greatest privations mentioned in the extant documents, is the sale of 132 paintings mostly by Cranach and other early German masters. They had not actually been incorporated in the Collection, and were transferred to the often mentioned Herr von Heineken, June 21. 1756, for 7900 Thalers, a sum which had been previously paid by him.*

Pictures still more valuable than the above, seem to have been disposed of in 1796, at an auction which Count Marcolini, at that time General Director of the various collections, ordered to be held for the sale of duplicates only. This circumstance is much to be regretted, yet in comparison with the number of pictures in the collection, the sale seems, fortunately, not

* Heineken caused 32 of these pictures to be sold by auction in Paris through the above mentioned Le Leu; some others were disposed of in Hamburg. What became of the remainder is unknown.

to have been very important, the disapprobation of all patriots and lovers of art soon causing the auctions to be discontinued*.

The greatest loss, in every respect, was occasioned by the destruction of the magnificent chateau of Hubertsburg in 1760, in which the collection of paintings was entirely destroyed, scarcely half a dozen, according to J. A. Riedel's account, being saved and these only in the most pitiable condition. How large the collection must have been, may be imagined from the fact that in 1750, one hundred and ninety pictures were put aside as copies or duplicates.

But treasures so celebrated, and so universally admired could not fail to tempt the cupidity of the robber, and we accordingly find, in the archives accounts of several thefts. With the exception of some of minor importance, the stolen pictures were however speedily recovered**.

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* It is related that among the pictures sold, there were some large Canalettos, of which there is no want in the Gallery; and further that Prof. Darnstedt, a celebrated landscape engraver, was one of those who were particularly successful in their efforts to stop the sales, which were said to have yielded only the insignificant sum of 679 Thalers.

** According to the old inventory of 1722 and following years:

Nr. 174. Schubert Cop.: St. Laurence on the gridiron, was stolen by the sentry in 1723.

„ 126. Martin Olif (?) orig. Suabian peasants sitting at table, (one of a series by this unknown master of seven pictures representing Suabian life), stolen from the Riesensaal, also in 1723.

The robbery perpetrated in 1788 by a certain Wogaz under circumstances bordering on romantic, acquired, later, such notoriety that it served as the subject of a novel*. This circumstance may perhaps justify a more detailed account of the facts, taken from a report by Dr. Christian Hauschild (Kammer-Commissions-Rath) which was translated into Italian for Count Marcolini.

On the 22nd of Oct. 1788, Joh. Ant. Riedel, at that time Inspector, reported to Count Marcolini, his superior in office, the distressing fact that in the previous unusually stormy night, a grated window in the Gallery had been broken through by a daring robber, and the following pictures stolen:

1st. The celebrated Magdalene by Correggio.

2nd. The Judgment of Paris by van der Werff.

3rd. The Head of an old man with hat and *white feather* by Seybold**.

Nr. 1809. Rotenhammer: Diana's Bath, stolen under Inspector Demiani.

Another passage in J. A. Riedels's Diary for 1747, mentions the theft of the following pictures by the fire watch who kept the keys of the room containing the reserved pictures:

"A man at a table, smoking tobacco, by Franz van Mieris; and two small ordinary pictures representing persons in conversation, by Xavier."

The first of these pictures seems to have been recovered, as one fully corresponding to the description is still in the Gallery.

* Likenesses of Wogaz are found in four different etchings.

** So Riedel described it in the excitement of the moment; the one referred to is the Portrait of an old man with a spotted fur cap. See Catalogue.

Count Marcolini immediately ordered an advertisement to be printed and posted everywhere, promising a reward of one thousand ducats to anyone who should return the pictures.

A circumstance mentioned in the report is remarkable as characteristic of the period, and seems almost comical admidst the general consternation. In the midst of his anxiety, Riedel received an anonymous letter dated from Gera, Oct. 29, in which the writer earnestly urges that these words:

Agmoet, melach, Aglat, Aglat, Delay.
† † † † †

should be placed over the door and broken window of the Gallery as a sure means of causing the thief to return the stolen pictures!

It was, however unnecessary to test the infallibility of this supernatural device, the promise of a reward had already produced better results. At 4 o'clock in the morning of the 26th, a poor lamplighter, while extinguishing the lamps on the way leading to the Zwingerwall, found a small box containing the pictures by van der Werff and Seybold, together with an anonymous letter directed to His Serene Highness the Elector, "to be opened with his own hand", which he immediately carried to the main guard-house in the neighborhood.

The anonymous writer of the letter demanded that the promised reward of one thousand ducats should be deposited in an appointed place, a hole near a milestone on a pathway leading across the fields to Hecht's vineyard and the forest beyond the Schwarzen Thor —

Black Gate -- in Neustadt, after which the third picture, Correggio's Magdalene, would be found on the same spot.

Truly, a clumsy strategem, and one which could not fail of leading to the discovery of the thief, to which end it was in fact skilfully employed.

A small box containing an ambiguous reply was deposited in the appointed place which was strictly watched by foresters.

In the meantime, it had been ascertained that a certain Wogaz* had spoken with another person concerning the printed advertisement, and had, on that occasion, made very particular inquires as to the value of the precious stones in the frame of the Magdalene, and as to the possibility of selling them. This circumstance was the more suspicions as Wogaz was generally considered to be a man of bad character, and had already been tried for stealing bee-hives, moreover, lived in the immediate neighborhood of the above mentioned milestone.

The grounds for suspecting Wogaz multiplied and when an opportunity occurred for requiring a receipt, under his own hand, for some military transports previously carried out by him, the similarity of the hand writing to that of the anonymous letter accompanying the two pictures, removed all further doubt.

Wogaz and his family were arrested on the 8th of November. The crafty thief stoutly de-

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* Johann Georg Wogaz proprietor of some land near the new suburb before the Schwarzen Thor.

nied everything, and made every possible evasion, but when, after a careful search through his house, the picture of the Magdalene was placed before him, he fainted, and afterwards made a full confession.

He had hidden the picture so carefully in the hayloft of his house, which had apparently been arranged for the reception of stolen articles, that it was not found until a second careful search had been made; it was then discovered with other articles purloined from churches and individuals, under the boards of the floor near the chimney.

In the same place lay also the larger gilt frame, and the small silver one, together with the precious stones broken out of the frame which they had adorned, and which no doubt had particularly excited the cupidity of the unhappy culprit.

A second public advertisement quieted the apprehensions of all lovers of art, and of the excited public in general lest such an exquisite work, unique of its kind, was lost forever. The costly frame, however, the probable cause of the robbery, was subsequently withdrawn from the painting*.

The thefts committed by Wogaz in Uebigau, in the Cabinet of Natural Curiosities, in the Catholic Church, and in the Kunstkammer, now

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* The value of the gems, silver, and gold ornaments belonging to the frame were afterwards appraised at only 140 Thalers. In 1874 it was placed in the Green Vault.

also came to light. From the last mentioned room, he had purloined a silver stag with a figure of Diana, and a Cupid in silver. These he had unfortunately broken up and melted, and with the proceeds had paid the debts on his property. Had he succeeded in disposing of the fruits of his last robbery, he would have carrried out his expressed intention of selling all his property and of emigrating to America. He was sentenced to 14 years imprisonment in the House of correction at Zwickau, where he died May 6. 1797.

Another record by the same Inspector, J. A. Riedel, of Aug. 27. 1810, mentions the disappearance of a small portrait in Holbein's style which, notwithstanding the most careful search, was never found, and subsequently omitted from the Catalogue. In consequence of this theft, all the smaller pictures were afterwards fastened more firmly to the wall; but in spite of all precautions, another robbery occurred in 1849, when a small but valuable picture by Gabriel Metzu was, with great adroitness and in broad daylight, stolen by a woman* who fortunately exhibited but little cunning in disposing of it, as the picture which had already been particularly described in the newspapers, was offered for sale by her in Leipzig where she was arrested, and the picture recovered.

Amid other perils also, as, for instance during the siege of Dresden in 1760, in th

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* Sophie May from Langensalza.

Seven Years' War, a good Genius seems to have presided over the fortunes of the Gallery, as the Report of the often mentioned J. A. Riedel speaks of but five pictures which suffered any injury* (most of the collection, including the best paintings, had been sent to Königstein in Sept. 1759, after the capitulation of Dresden) although a bombshell, and several 6—8 lbs. cannon balls, besides large fragments of shells which exploded on the Frauenkirche, penetrated into the Gallery.**

The pictures which were transported to Königstein also suffered some injury from remaining so long packed in boxes in a place not perfectly secure from dampness, but this was soon remedied as far as was possible.***

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* The injured pictures were: 1. A Flower piece by Mignon; 2. A painting by Lancret; 3. A Hare by Weenix; 4. Altar piece by Torelli; 5. The large painting by Silvestre.

** A period still more recent, and more fraught with danger, the year 1849, passed with but little injury to the Gallery, owing principally to the self sacrificing exertions of the Privy Counsellor, Dr. H. W. Schulz (who died while still in the prime of life) and of several of the Gallery officials; so that, although the pictures received many injuries, none of these were too serious to prevent all visible traces of them from being subsequently removed.

*** A most interesting diary kept by Riedel (extract for 1744--60) who, during this eventful period, proved himself to be a faithful guardian of the treasures intrusted to his care, mentions that on the 29th of August 1756, as the Prussians were approaching the city, he was ordered to carry the Magdalene of Correggio, which had previously hung

To what extent these years of strife, so productive of misery for Saxony, checked the heretofore rapid growth of the Gallery, is shown by the circumstance, among many others, that soon after the close of the war, an English Art Dealer by the name of Gaven presented a large unpaid account for pictures furnished by him.* It was found, however, on a careful examination into the matter, that most of the pictures mentioned in his account had never been delivered at all, and those actually in the Gallery, for which, indeed, he was still unpaid, had been so injured by sea-water in the transport from England that they were by no means worth the high price demanded for them. It seemed ad-

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in the bed chamber of His Majesty into that of the Queen, who also took charge of a sealed packet containing the keys of the Gallery. On the 23rd of Nov. 1756, after the entry of the Prussian garrison, King Frederick II. and the Princes Henry and Ferdinand of Prussia, whith a numerous suite, visited the Gallery. On the occasion of a second visit, the King ordered of the court painter Dietrich a copy of Battoni's Magdalene, *without* the skull, which was delivered to him March 17, 1757, at his headquarters in the Brühl palace by Her Majesty's High Steward, and Riedel. After the death of the Queen which occurred not long afterwards, the keys of the Gallery and the Magdalene were delivered to His Royal Highness the Electoral Prince.

* According to his own statement, he had purchased the pictures from the collections of the Cardinals Ottoboni and Cibo, and besides a Raphael, not particularly described, he mentioned more especially an original by Guido, representing the Archangel Michael.

visable therefore, at a time when the resources of the country were so completely exhausted, that these pictures should be returned to their rightful owner.

We may here, in a few words, refer to the auctions at which within a few years the least valuable of the pictures among the „Reserve" have been sold. The first of these began Oct. 17, 1859, and about 200 pictures were disposed of for a total of 2178 Thlr. The second sale took place April 16, 1860, and the following days, and the same number of pictures were disposed of for 2784 Thlr. The third was held on the 13th of May 1861, and the following days, when 166 pictures were sold for 3478 Thlr.

It is gratifying to remark that the so-called "Reserve", which consisted partly of pictures without value, and partly of such as were not suitable for exhibition, was in this manner finally disposed of, to the great advantage of the Gallery, as the proceeds of the sales increased the means of making new acquisitions.

On this occasion a large number of the better pictures among those which had previously formed the "Reserve" and some of which were of considerable value, were transferred to the Gallery. Of this number were; — the fine picture of Hero and Leander, from the school of Rubens, the principal figure of which is certainly by the master's own hand; the Marriage at Cana, a valuable painting by Jan Steen, one in every respect superior to the only work by this master previously possessed by the Gallery; and the Gypsy by Caravaggio, a painting worthy of a

place among the best productions of this master in our collection. Besides these there were some small paintings by Dutch masters, viz; a Magdalene by Mieris; a female singer by Slingelandt, and landscapes by Mans and Griffier; a Flower piece by Rachel Ruysch; works by rare masters who had not been previously represented in the Gallery e. g. Battle pieces by Esaias van de Velde; Medusa by Victor Wolfvoët; landscapes by J. Looten, an imitator of Hobbema, and by Jan Peeters, a scholar of Teniers, etc.

Although the most flourishing period for in the growth of the Gallery had now passed, it was proposed to devote increasing care to the preservation of its treasures. It was, of course, impossible then to profit by an experience acquired only later, and often after great sacrifice. The exhibition rooms of picture Galleries at that time, as was previously the case in the Italian collections, were almost universally unprovided with any means of heating during the winter. In our climate so different from that of Italy, such a circumstance could not but entail the most fatal consequences.

An annual temperature varying from a heat in summer frequently rising as high as 20^0 Reaumur, to a cold in winter sometimes reaching an equal number of degrees below the freezing point must necessarily have had a very deleterious effect on the sensitive panel pictures and on the smooth varnished surface of paintings generally, which readily imbibe all moisture from the atmosphere. In addition to this, was one calamity peculiar to Dresden, where the consumption of

coal constantly becoming more general, fills the atmosphere with a thick cloud of floating particles of soot which find an entrance through the most carefully closed windows into the rooms of every building.

In consideration of these circumstances it became more and more apparent that for the preservation of the pictures it was imperatively necessary to take measures for their thorough and careful restoration, to which but little attention had hitherto been devoted*.

As early as 1808, and from that time forward until 1825, the condition of the Gallery, and the urgent necessity of a restoration of the principal pictures had been the subject of public remark and warning**. The government, and the directors of the Gallery, after mature consideration, were finally induced to invite from Rome Palmaroli, the most celebrated restorer of pictures of that time, to undertake the cleaning and restoration of the best paintings.

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* The court painters Benedict Kern, Dietrich, and the Inspector Riedel, had heretofore attended to the restoration of the paintings. Dietrich was well known for the recklessness with which, although not without skill as a restorer, he actually painted over the injured places in the pictures with utter disregard of the original.

** Xavier de Burtin: Traité des connaissances, etc. Chap. De la galérie Royale à Dresde. Paris, 1808. Also, J. G. v. Quandt, in several articles in the Kunstblatt, all of which are written with the patriotic zeal for the interests of the Gallery which always characterized that excellent man.

He commenced his labours Aug. 25, 1826, with one of the most difficult tasks, viz; the Madonna with SS. Peter, George and Bruno, by Garofalo, a painting which had received many injuries, but which was restored by him in the most satisfactory manner. Then followed the restoration of a number of the best paintings among which was the Sixtine Madonna of Raphael. With regard to his success in the restoration of this picture, opinions, as is usual in such cases, have differed. Fortunately, only those parts of the painting which had been already mentioned in Giovannini's report, required restoration, for the rest of the picture a slight cleaning alone was needful*.

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* Palmaroli, who had brought his son with him from Rome to assist him in his labours, received per day, a so-called Louis neuf or Carolin (monthly 187 Thlr.); to which was added a sum sufficient for his board and house rent, and in the latter part of the time, a monthly bonus of 40 Thlr.; his journey from Rome and back was, each time, reimbursed with 300 Thlr., and when his sojourn which, it was at first supposed, would be limited to a few months, was finally prolonged through the winter, the politic Italian demanded an additional sum sufficient to provide winter clothing for himself and his son, fuel, and even pocket money, in which the outlay for theatre tickets was expressly mentioned. At the termination of his stay in Dresden which extended from June 1826 to the end of August 1827, the sums paid to him amounted to 5518 Thlr. exclusive of several hundred thalers expended for materials. It is certain that for the restoration of the "Night" at least, he received more money than Correggio did for painting the original picture, the sum which the latter received being as was affirmed,

Palmaroli was particularly skilful in lining injured pictures with new canvas (Rentoilage). This, as well as many other ingenious processes in art, was soon acquired by persons connected with the Gallery, who afterwards succeded, in many cases, even in transferring paintings to entirely new canvas. After Palmaroli had finished his work, a continual examination of the pictures was found to be necessary for the discovery and removal of all injuries and blemishes.

The conscientious preservation, as far as possible, of the original painting; the strict limitation of the restoration to the defect itself; the choice of the best methods of treatment, and of the most durable colours; in short, the principles to be observed in the restoration of paintings as a distinct branch of art, were by degrees perfected into a system, now practically employed in all large collections. In our Gallery this difficult work has, for a long time, been executed with great zeal and often with surprising success by the Inspectors Renner (died 1869) and Schirmer, who were appointed for the

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only 140 Thlr. courant. Palmaroli however worked with diligence and skill and in this comparatively short time, he restored most satisfactorily no fewer than 54 paintings, some of which were very large. A present of 50 ducats from the privy purse of the King, together with the adjudication to him of the large Gold Medal for Art etc. best showed the appreciation which his services received. During his stay in the city, besides the Gallery pictures, Palmaroli also restored the great altar piece by Mengs, and two smaller altar pictures by the same master in the Catholic Church.

purpose, and by whom all the arts of preservation have been perseveringly employed against the injurious effects of the climate, the sooty particles in the atmosphere and the destructive influence of time.

One other most effective preservative against these evils, although often very disturbing to the spectator, is the employment of panes of glass, which within a few years have been placed before the best pictures, and those which require the most care. These will no doubt in the future be found to afford the best protection, and are the more necessary if we consider that pictures, like human beings, require the more careful attention the older they become. But the rooms of the old Gallery no longer admitted of an exhibition of the pictures satisfactory to the requirements of modern times. In the days of former magnificence, paintings were chiefly considered as forming a necessary part of decoration or even furniture of the lofty and splendid apartments of princes, but the growing veneration for these treasures of art which from their greater age were constantly increasing both in value and susceptibility to injury demanded that rooms should be provided for them well adapted to their exhibition, inspection and preservation.

The complaints of native and foreign friends of Art* as to the inadequacy of the old Gallery

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* J. G. von Quandt: concerning the condition of the Royal Picture Gallery in Dresden etc. Leipzig 1842.

building to meet these requirements became more and more numerous; but it was due to the discernment and true love of art of King Frederick Augustus that finally in 1845, decisive preparatory steps were taken for the erection of a new building; these received the sanction of the King and Parliament.

Various sites were proposed for the new Museum; among others the Stallwiese in Neustadt, near the so-called Pontonschuppen (pontoon sheds) opposite the Brühl Terrace; while even the Japanese Palace was not without its partisans; but after mature deliberation a plot of ground was chosen next to the Zwinger, the enclosure of which was completed by the new building, and to which its original character as the entrance court to a palace was thus restored. It already contained the Cabinets of Engravings and of Natural Curiosities, the Historical Museum, and the Mathematical Collection, and with the addition of the Collection of Plaster Casts, (the so-called Mengs Museum) the selection of this site secured the great advantage of uniting all the Collections in one complete whole: a Collection of Collections. The task imposed on the architect, of designing a new building which should agree in style with the old galleries and pavilions of the Zwinger was so skilfuly executed by Semper that a perfect harmony between the two was found to be not incompatible with modern requirements.

The building was begun in 1847, according to the plans of Prof. G. Semper, at that time Director of the Academy of Architecture (Bauschule)

in this city; and after 1849 it was continued under the direction of Landbaumeister Hänel, and Hofbaumeister Krüger assisted by Amtsbauverwalter Beuchelt, and notwithstanding some interruptions, was finished with the exception of the interior arrangements, in 1854.

The New Museum is in its ground plan a parallelogram, the form best adapted to the convenient exhibition and preservation of pictures, and one which has therefore been adopted in most of the great galleries. The two principal fronts face very nearly north and south; the entire length including the slightly projecting wings at each end is 225 Dresden ells (about 420 English feet,) with a breadth of 52 ells (97 feet). The height of the main building is 43 ells (about 80 feet); to the top of the dome, 57 ells (about 106 feet).

The effect of the building is materially increased by an archway in the centre nearly 20 ells (about 37 feet) in height, richly ornamented with sculptures, and forming a vaulted passage, in three divisions, by which the cupola is supported. Besides the two stories visible from the outside, the building contains a third, 9 ells (about 17 feet) high, by the side of the principal halls, and directly over the corridor on the north side; this is lighted from above. The eastern division of the ground floor was set apart for the reception of the Mengs Museum of Plaster Casts, while the western half contains the main entrance, the staircase leading to the Picture Gallery, and with its handsome pillars of granite and Wildenfels marble forms a

worthy introduction to the Museum. The Cabinet of Engravings is directly opposite the entrance doors, where the stairs turn off to the left, and on the right are the collection of pictures in coloured crayons, the paintings of Canaletto and Dietrich, and the rooms devoted to the restoration of paintings.

In the upper story of the Gallery properly so-called, the centre room which is arranged for the reception of the tapestries, produces an imposing effect, being raised above the general level and lighted by a glass dome more than 32 ells (60 feet) from the floor. Connected with this on either side by short flights of steps are the principal halls of the Gallery 24 ells (45 feet) in height and lighted from above.

The paintings of the Italian schools have been arranged in the halls towards the west end, those of the Flemish and German schools, connected with the former by the Spanish and Neapolitan schools, are arranged on the eastern side. At each end of the building, are three smaller rooms with side light which lead from the three large halls to a corridor occupying the entire length of the building, and divided by partitions into 21 cabinets with side light, chiefly intended for the exhibition of smaller pictures which require a stronger light. The paintings are so arranged in the cabinets as to correspond as nearly as possible with the schools in the adjoining halls where the larger paintings by the same masters are to be found.

At the sides of the Cupola Saloon, two flights of steps, which unite near the top, lead to

the third story above mentioned. This embraces, besides the centre room into which the staircase leads, sixteen other rooms of various sizes all lighted from above.

The simple yet imposing architecture of all the rooms, the advantageous distribution of light from the skylights, and the fine proportions of the walls, produce a striking and pleasing effect on the visitor.

The happy idea of raising the centre room above the others, contributes materially to this effect, as it opens the most picturesque views both from and into the side halls and affords points of view from which the pictures may be seen at the greatest and most advantageous distances.

With the exception of some trifling and perhaps unavoidable inconveniences, there are certainly few Galleries which offer greater advantages of arrangement; an opinion which during the time since it was opened to the public (Sept. 25, 1855) has been abundantly confirmed.

In the preliminary consultations concerning the distribution and hanging of the paintings in the new rooms; in the decisions with regard to the employment of the hall of the cupola for the exhibition of the Raphael and Flemish tapestries, and in all other important resolutions, the Gallery Commission* have taken an active

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* The Gallery Commission (appointed by Royal order Sept. 4. 1836, at the commencement of the preparations for the new building,) consisted of the Privy Counsellor Dr. H. W. Schulz (who died in the

part, and their views could the more readily be adopted by the Director to whom, with the assistance of the Inspectors, the duty of hanging the pictures was assigned; as the Director of the Gallery was ex officio chairman of the Commission.

The difficult task of transporting and hanging the pictures, together with all the other necessary arrangements, were successfully carried through during the short time between May 31, and Sept. 25, so that out of more than 2200 paintings not one was injured.

In the well-lighted, simple, yet imposing halls of the new building, the incomparably more favourable exhibition of the pictures became at once apparent to the observer. Added to this was the gratifying certainty of being no longer deprived of the pleasure of seeing the pictures in winter.

Among the greatest advantages of the new building must be reckoned the union under one roof of a large number of works of art which

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prime of life), Herrn von Quandt, Director Schnorr von Carolsfeld, and Professors Bendemann and Hübner; it was afterwards composed of the three last named alone. After the departure of Bendemann to Düsseldorf, and the death of Rietschel who had been appointed in his place, Prof. C. Peschel filled the vacancy; while more recently, in the place of Dr. A. v. Zahn (appointed a member of the Commission in 1870, and died June 16. 1873), the Professors Director Gruner and Dr. Theod. Grosse, the painter Fried. Preller, and Inspector Schirmer, Restorer of pictures in the Gallery, have been appointed members. Since the death of Director Schnorr v. Carolsfeld, the author has become chairman of the Commission.

had been hitherto scattered about in different buildings. Thus, for instance, a series of the celebrated tapestries of Raphael were hung in the centre or cupola room, together with a number of Flemish tapestries of an earlier date, the best of which are probably from cartoons by the celebrated Quentyn Messys (born at Antwerp about 1460, died about 1531), and which were likewise woven in the Netherlands.

The above works, as well as the collection of pastil pictures; the so-called Canalettos, and a series of works by the Saxon court painter Dietrich, or Dietericy, have been especially noticed in separate divisions of Catalogue.

With regard to the tapestries exhibited in the cupola room of the principal story, it is well-known that they owe their origin to an order given by Pope Leo X. to Raphael* to execute eleven coloured cartoons for a series of costly tapestries which were woven in Brussels and intended to decorate the lower spaces of the Sistine Chapel. The city of Arras in Flanders was celebrated, at a yet earlier period, for the productions of its looms whence tapestries of this kind are still known in Italy as "Arazzi".

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* *Vasari vita di Raffaello.* Similmente venne volontà al Papa di far panni d'arazzi ricchissimi d'oro e di seta in filaticci, perchè Raffaello fece in propria forma e grandezza tutti di sua mano i cartoni coloriti, i quali furono mandati in Fiandra a tessersi, e finiti i panni vennero a Roma etc., and later: Costò quest' opera settanta mila Scudi etc. (70,000 Scudi Romani).

These cartoons, made in the years 1514—1516, were the productions of the highest creative power of Raphael, and, with the exception of four which were lost in the course of time, they remained after the completion of the tapestries, in the hands of the Flemish weavers, probably in anticipation of orders for further copies.

Seven only of the best of the original eleven Cartoons of Raphael were discovered by chance in 1630. Although cut into several pieces for the convenience of the weavers, they were comparatively well preserved, and through the agency of Rubens, were purchased for a very large sum by Charles I. of England. The tragical end of that monarch, and the dangers consequent on civil war, caused a renewed disappearance of these recently found treasures, and it was not until the reign of William III. that they were again sought for and found in the above mentioned neglected condition, at the bottom of an old chest. The pieces were now carefully joined together, and the injured places repaired, preparatory to their exhibition in Hampton Court Palace, whence they have since been removed to the South Kensington Museum in London. Of these tapestries there exist several reproductions more or less complete. Besides a series* which is all but complete of the eleven Tapestries** in the Vatican, in which the lighter

* Only the lower half of the tapestry representing Elymas is wanting.

** The collection in the Vatican contains, besides these eleven tapestries another series after Raphael's designs, 25 tapestries in all.

parts of the drapery are interwoven with gold threads there is also one in the Berlin Museum similarly woven. One set like ours without gold but of the same beautiful deep colouring, the author remembers to have seen in Mantua, and similar reproductions exist in Vienna and other places.

Since the reappearance of our tapestries which will be more particularly noticed hereafter, the very doubtful tradition obtained credence that Pope Leo X. had sent them as a present to Frederick the Wise, Elector of Saxony.

In addition to the difficulty of showing how they could have passed from the possession of the Ernestine to that of the Albertine branch of the Electoral House of Saxony, there was a still greater improbability of the correctness of the above assertion in the circumstance that the tapestries, evidently, do not belong to those first copies, like those in Rome and Berlin, which were executed in the time of Leo and of Raphael.

The first copies of the Raphael tapestries are distinguished from later reproductions, especially by the gold lights woven into them, and the series in Rome is further characterized by frame-like borders woven also after designs by Raphael, while those in Berlin, with one exception, are surrounded only by a narrow garland of leaves. Ours, on the contrary, have wide borders with rich ornaments and figures, somewhat in the style of Perino del Vaga, Primaticcio or of some later hand, certainly not that of Raphael.

But all uncertainty and doubt concerning the origin of our tapestries were laid at rest

by the discovery of documentary evidence in the Royal State archives*. A correspondence in the year 1723 between the Saxon Ambassador to Paris, Count Hoym, and the well-known Jacob Heinrich, Count Flemming, Prime Minister and Field Marshal to King Augustus the Strong, gives partial information as to their origin, and a later correspondence between Count Flemming and Court Counsellor Gaultier, proves conclusively their acquisition by King Augustus I. In a letter from Paris dated June 14, 1723, Hoym informs Flemming that six tapestries, after Raphael's drawings, were among the effects of Cardinal Fürstenberg** and might be purchased at the low price of 3000 to 3500 Thalers. Flemming offered 3000 Thalers; on the 6th of September of that year, Hoym announces the purchase, and in a later letter says that he has succeeded in obtaining a reduction of 789 livres from the original demand of 3000 Thalers. Hoym's last letter of Oct. 11, 1723, announces the departure of the packing cases from Paris and they must have reached Dresden in good condition soon afterwards.

* The author is indebted for this information to Dr. v. Weber, Min.-Counsellor and Keeper of the Records, whose untiring zeal in bringing to light the hidden treasures of this rich mine of information cannot be too gratefully acknowledged.

** William Egon, Bishop of Strassburg, made Cardinal in 1686, died 1704. There must have been similar Raphael tapestries at a later time in Strassburg, as Goethe mentions in "Dichtung und Wahrheit", some which were employed to decorate a pavilion on the island of Rheinau on the occasion of the celebration of the marriage of Marie Antoinette in 1770.

The second portion of the information consists, as has been mentioned, of a correspondence between Flemming and Court Counsellor Gaultier. The first document is a letter from the Field Marshal dated June 12, 1726, in which he offers the tapestries to the King for sale. Several letters were exchanged in which the old warrior presses the sale in humorous style. The final result is not mentioned in any extant letter, but it is implied in a Royal order according to which His Majesty purchases from the General Field Marshal *"certain tapestries made by Raphael* for the sum of 12,000 Thalers, and a diamond weighing 54 grains, valued at 18,000 Thalers, making a total of 30,000 Thalers, to be paid out of the Savings Fund".

It is also mentioned in the above correspondence that Cardinal Fürstenberg had procured the tapestries in England, and it is not impossible that they were woven there, after Raphael's cartoons in the time of Charles I. in the establishment at Mortlake which had been founded under James I. by Sir Francis Crane*.

The Cardinal had attached his coat of arms to the borders of the tapestries, but they must have been simply sewn on, as Hoym proposes that they should be removed and replaced by the Flemming arms. Flemming, however, preferred a simple "Cartouche", without any arms, and thus they have remained until the present time**.

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* See Cartonensia of Gunn. London, 1832.

** Hoym, on that occasion, called attention to the existence of a manufactory in Dresden where

Our tapestries also disappeared for some time, and the merit of finding them again belongs to Freiherrn von Racknitz, Marshal of the Household to the Elector Frederick Augustus, the particulars of which are given by him in a report dated Nov. 7, 1790. He had learned in the course of some private Lectures given by Prof. Casanova that Pope Leo X. had presented a set of the tapestries to Charles V., and another to Frederick the Wise. Induced thereby to make a "thorough examination of all rooms hung with tapestry, and of all old, and unused furniture", he found at last in the rooms of H. R. H. Princess Augusta, four pieces of tapestry much faded, and he afterwards discovered two more in good preservation in the so-called "Garde-Meubles". The seventh, one of the finest, representing the story of Ananias and Sapphira was no where to be found. In the tapestry in which Paul is represented as striking Elymas the Sorcerer with blindness, one side containing the figure of Paul and some others is wanting; it seems however, to have been woven thus, in order to fit some particular place.

It seems strange that within the short space of some 60 years which elapsed between the acquisition of these tapestries and their recovery, they could have been so completely forgotten,

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such work could be executed. Haute-lisse tapestries were in fact made at that time in Dresden by French workmen for Royal use, and such tapestries chiefly after paintings by Silvestre, signed P. Mercier à Dresden anno 1716 and 1719, are still in the Royal Palace in this city.

even though this time included the troubled period of the Seven Years' War. Nor is it less remarkable that an entirely false account of Casanova's should have actually led to their discovery.

At the suggestion of Herrn von Racknitz, the four tapestries in the palace were taken down, cleansed, and handed over to Count Marcolini, at that time General Director of the Academies, to be hung up with the two others. They were placed in a room in the Brühl Palace to which the public had access at appointed hours, but were hung in so bad a light that they may be considered as only now exhibited in a manner worthy their great value.

"In addition to these precious tapestries" v. Racknitz continues in his report, "I have been so fortunate as to find six others representing the Passion of our Saviour, and which were woven from designs probably made by the celebrated Lucas Cranach". These are doubtless the rare and remarkable tapestries which are now placed under the above mentioned Raphael tapestries in the Hall of the Cupola in the New Museum. They are certainly not, however, as Racknitz supposes, after designs by L. Cranach, but by several masters of the early Flemish school. The two finest, those representing Christ bearing the Cross, and the Crucifixion, may be attributed without hesitation to Quintin Massys, to whose pictures they bear great resemblance. The value of these tapestries is the greater as our Gallery possesses but few pictures of the early Flemish school, which in these admirable

and masterly works appears perhaps to even greater advantage than in most of the still existing and much smaller paintings of that school.

Once again (as if this were the inevitable fate of all tapestries,) they disappeared, being in Marcolini's time, no doubt, considered as not worth exhibiting, and they were not again found till 1854, then, as before, quite by chance, in the rooms of the "Garde-Meubles" in the Brühl Palace. At the opening of the New Museum they were, by special permission of His Majesty placed in the Gallery for their better preservation in future.

The ground floor of the new building likewise afforded facilities for the more convenient and advantageous exhibition of whole series of works by the same master which were previously only to be found either in the old Gallery or in other places difficult of access to the public.

In this category belong the unusually rich series of pastil pictures, which formerly composed the so-called Pastil Cabinet and which, as already mentioned, partly in the works of A. R. Mengs which are of real artistic value*, and partly in a series of portraits of the most distinguished personages of that brilliant period of Dresden and the Court of Saxony, possess a peculiar, though for the most part a local interest.

There is in the same suite of rooms, a large collection of works of the well-known Electoral court painter Ernst Christian Dietrich, or Die-

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* There is also in this collection a very interesting study in coloured crayons, the head of St. Francis by Guido Reni.

tericy, who, with a great amount of talent and skill, copied at one time Rembrandt, at another Correggio or Poëlenburg or others, so that at last he resembled the American mocking-bird, which from constantly imitating the songs of a variety of other birds, ends by forgetting its own native notes.

Among the best works in this division of the Collection are a number of pictures by the inimitable painter of architecture, Bernardo Belotto, surnamed Canaletto, and by his uncle and master Canale.

For these works, so far at least as they represent views of Dresden and the neighbourhood we are chiefly indebted to the love of splendour and of art which induced Count Brühl to order them of the artist for the decoration of his palace. After the death of the Count the poor painter applied for the arrears of his payment, and as the heirs were disinclined to comply with his demand, the pictures were purchased for the sake of Canaletto by the Saxon court. The price, considering the excellence of the work was, moreover, very moderate; for the paintings, some of which were very large, cost on an average 200 Thalers, and the arrears amounted to 4200 Thalers for twenty one views, painted between 1747 and 1755*.

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* The account is as follows:

1747—1752	Thirteen pictures of Dresden at 200 Thlr. =	2600.
1753	Three views of Pirna at 200 Thlr. =	600.
1754	Three do. do. do.	600.
1755	Two do. do. do.	400.
		Thlr. 4200.

In our opinion the peculiar affinity between the several collections last mentioned, yet more than their uncontested artistic value, produces an effect which every thoughtful observer must have often experienced in himself and witnessed in others.

The figures of that period of splendour under Augustus the Strong and under his son Augustus the Magnificent, as the chronicles of the Middle Ages would have called him, appear as if living before our eyes. The heroically calm and confident Maurice of Saxony and his beautiful sister Orszelska, the first love of Frederick the Great; — the old Ismael Mengs with his celebrated son, and the "belle Chocolatière"*, who became afterwards Princess Dietrichstein and has been since copied times without number; — the beautiful, and clever wife of the insignificant painter Thiele; — von Hoffmann, that type of the true courtier, whose character is expressed by his very name; — the dancer and Countess Barberina-Cocceji, who distinguished herself afterwards in Sanssouci; — Annibali, the handsome singer and favourite of the ladies of that time; — the petted Mingotti, "prima donna cantante"; — and finally the lovely Cupid of Mengs, the enchanting divinity of those joyous days, and his whole court, the powdered abbés and the shepherdessess with jet black eyes and blue

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* February 3. 1745, paid to Sieur Liotard for a pastil picture representing a "Stoubemenche" (Stubenmensch) (sic) Liv. Ven. 2640 = 120 sequins. (Algarotti's Journal.)

ribbons who insensibly constitute the transition to the crayon ideals of Rosalba, to her Magdalens and divinities!

What words could attempt to place side by side, even in outline, the opposite characters which chance has here thrown into such remarkable juxtaposition — a motley, yet pale troop of shadows!

Truly, by crayons alone could they be depicted — the colours of their day. The dust of the butterfly's wing for these inconstant butterflies themselves, these wanton flutterers of the day and night! Who could translate such beings into oils, or into the harsh Tempera of Giotto!

A coloured "Pulvis et umbra* sumus!" they call to us these silent actors on that splendid stage, which ten steps farther rises before us under the faithful brush of Canaletto. The whole of the Dresden of that time, together with its neighbourhood is brought before us enlivened by the most charming accessories by his friend Torelli, who displays less talent in his altar pieces in the catholic church than here where he depicts the stiff pomp of the Electoral cortège; the red-coated guard under arms, each of the portly powdered soldiers fully two steps from his comrade; and on the side walk, the reverent citizens bowing so low that their huge pigtails stand erect in the air. The mountebank and charlatan, with the honest buffoon of the good old times; the street celebrities of the

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* Umbra is a well-known earth colour especially employed in shading.

period, the court Turks and chamber hussars; — and the last picture of Canaletto like a "memento mori" between — the ruined tower of the Kreuzkirche destroyed by cannon balls; the same which stood before us but a moment since in other pictures standing as proudly as if destined to remain for all time!

The pencil of the artist has indeed here written a chapter of historical memoirs, and one might venture to predict that many a romance will yet be here suggested to the poetic imagination.

Indulgent readers will, however, pardon the biographer of the Gallery for suffering himself so near the close of his labours to be tempted away from his dry chronicle into a description of pictures. He may serve as a warning to others of the danger of venturing into the atmosphere of this hot-house of the imagination on the ground-floor of the Museum, and either seek or avoid it as best suits his pleasure.

A period of more than one hundred years in the history of the Gallery is closed with the removal of the pictures from their old quarters; the present attempt at a historical sketch of this period is intended simply to mark and commemorate so important an epoch. A new era is inaugurated by the completion of the New Museum; may it be also the beginning of renewed care and protection for the tender flower of living art, the cultivation of which evinces the truest veneration for the past.

May the new building ever remain memorable to us as the noble bequest of our revered

sovereign, Frederick Augustus, worthily completed by his illustrious successor, and thus doubly dedicated, not to Saxony alone, nor to the whole German nation alone, but to the whole cultivated world for ages and generations yet unborn, a temple to the noble and the beautiful, the Palladium of this delightful city. May it become a goal for the thoughtful pilgrim of every nation who can here gratefully admire the finest works of his own country, brought together by the hand of Saxon sovereigns.

So tretet ein in aller Geister Gunst,
Willkommen seid im Heiligthum der Kunst,
Im Tempelraum, des Tages Lärm entnommen,
„Im Heiligthum der Kunst willkommen!"*

---

* Inscription over the doors of the Cupola Room.

Dresden, 1876.

The Cupola Saloon.

This saloon contains six pieces of Netherlands Tapestry, some of which are without doubt from Cartoons by Quintin Massys (Matsys), who was born at Antwerp about 1460, and died about 1531.

Above these, are six others belonging to the well known series made after Cartoons by Raphael. Particulars of both in the Introduction. Page. 76.

A. Old Netherlands Tapestry.

Property of His Majesty. In 1853 they were again found in the Brühl Palace.

a. The Crucifixion. In composition, arrangement, drawing and execution, the best of the whole series. 3,36 h., 3,29 w.

b. Christ bearing the Cross. 3,44 h., 3,38 w.

c. The Adoration of the Shepherds. 3,47 h., 3,36 w.
The Cartoon for this Tapestry is ascribed by *M. Alfred Michiels* in the last edition of his *Histoire de l'art flamande* to *Henri met de Bles,* which seems justified by the circumstance that the owl (the monogram of this artist) is twice found in the border of the Tapestry mentioned under f. On the pocket of a sheperd-boy a „fleur de lis", heraldic sign of the city of Lille.

d. The Ascension. 3,42, h., 3,33 w.

e. Same subject by another hand and less beautiful. 2,96 h., 2,88 w.

f. The Last Supper, also by another hand, and both probably by the same Master, as appears in the similarity in the rich margin of flowers and birds. The borders of the first four Tapestries are of rare beauty in the arrangement and execution. 3,05 h., 2,84 w.

B. Tapestries after Cartoons by Raphael.

Purchased of General-Field-Marshal Count Flemming in 1728 for 12,000 Thlr.; in 1790 again found by the Hausmarshal Freiherr von Racknitz. See the introduction. P. 80.

g. A lame man healed by the Apostles Peter and John at the gate of the temple called "Beautiful". *Acts.* ch. iii. 1. and following verses. 4,23 h., 6,35 w.

h. Paul punishing Elymas the sorcerer with blindness. *Acts.* ch. xiii, 6 to 12. 4,23 h., 3,03 w.

The right side representing Paul und Barnabas with several other figures is wanting.

i. The sacrifice at Lystra, where Paul having healed a lame man, he and Barnabas are about to be worshiped as Jupiter and Mercury. *Acts.* ch. xiv, 8 to 18. 4,23 h., 6,35 w.

k. The miraculous draught of fishes. *Luke.* ch. v, 1 to 11. 4,23 h., 5,00 w.

l. Christ after his resurrection, saying to Peter: "Feed my sheep". *John* ch. xxi, 15 to 24. 4,23 h., 6,15 w.

m. Paul preaching at Athens. *Acts.* ch. xvii, 22 and the following verses. 4,23 h., 5,25 w.

Byzantine School.

1. (32 a.) The Resurrection. Painted on wood. Gold-ground. 0,22 h., 0,17 w.

2. (32 a.) The Transfiguration. Christ in the middle surrounded by a double, white cloud of a very

peculiar form. On the right, Moses; on the left, Elias. Gold-ground, 0,37 h., 0,28 w.

Above, in Greek letters "Metamorphosis", and the initials of the names of the figures. Selected from the reserved pictures in 1860.

3. (32 a.) St. Gregory. Represented sitting on a throne, holding a book in the left hand, the right raised, imparting a blessing. The name in Greek letters as in the last mentioned picture. Gold-ground. 0,14 h., 0,11½ w.

Selected from the reserved pictures in 1861. These three pictures were presented in 1672 by Gen. Christopher von Degenfeldt to Johann Georg II. for the *"Kunstkammer"*.

4. (32 a.) The Virgin and Child. Gold-ground. On wood, 0,22 h., 0,17 w.

From Prof. Steinla's Collection.

Florentine School.

Pisano (Giunta).

Born about 1210.

5. (32 a.) The Virgin and Child sitting on a throne. Gold-ground. On wood, 0,20½ h., 0,15 w.

Purchased in 1860 from the estate of S. Woodburne, Art-dealer in London. Price 1 guinea, 15 sh.

School of **Giotto.**

6. (32 a.) The holy women weeping over the body of Christ. Half figures. Circular picture on wood, 0,20 in diameter.

Presented by Prof. Steinla.

School of **Siena.**

7. (32 a.) The Assumption of the Virgin. On wood, 0,45 h., 0,34 w.

8. (32 a.) A cross picture. On wood, 0,54 h., 0,43 w.

9. (32 a.) The reverse of Nr. 8 and of the same size. On wood.

From the time and in the style of **Duccio di Buoninsegna.** (School of Siena.)

About 1300.

10. (32 a.) The Virgin and Child. Half Figure. In tempera. On wood Gold-ground, 0,26 h., 0,13 w.

From Rumohr's estate, 1846.

11. (32 a.) Two wing-pictures with the figures of Saints. On wood, 0,53 h., 0,26 w.

From Prof. Steinla's Collection.

Lorenzetti (School of Siena.)

12. (32 a.) The Virgin with a crown of gold, veil and richly embroidered drapery. Half figure. Fragment on wood. 0,35 h., 0,28½ w.

From Prof. Steinla's Collection.

In the style of **Lippo Memmi.**

Born, at Siena about 1300; died, at Florence 1356.

13. (32 a.) The Virgin Mary with the Infant Christ standing in her lap; on both sides two holy women. Gold-ground, in tempera. On wood 0,44 h., 0,20 w.

From Rumohr's estate, 1846.

Tommaso di Stefano, named *Giottino.*

Born, 1324; died at Florence, 1357.

14. (32 a.) John the Baptist in prison, to whom two of his disciples bring a message from Christ. *Matth.* ch. xi. 2. Small altar within a pointed arch; in the upper part, the bust of a Saint. On wood, 0,60 h., 0,36 w.

Purchased in 1860 from the estate of the Art-dealer Woodburne in London. Price 7 guin.

Starnina (Gherardo di Jacopo).

Born at Florence, 1354; died about 1413.

15. (32 c.) The Archangel Michael with sword and globe in his hands. On wood. Circular picture, 0,18 in diameter.

16. (32 c.) The Angel Raphael leading the young Tobias, who holds the fish in his arms, the gall of which the Angel carries in a little box in his right hand. On wood. Companion picture to the former, and same size.

Purchased in 1860 from Woodburne's estate for 16½ guin. for both pictures.

School of **Fra Beato Giovanni da Fiesole.**

Born at Mugello, 1387; died at Rome, 1455.

17. (32 c.) The Annunciation. In tempera, on Gold-ground. On wood, 0,28 h., 0,45 w.

1846, from Rumohr's estate. Vide No. 75.

Pollaiuolo (?) (Antonio).

Born, 1429; died at Florence, 1498.

18. (B 3.) The Annunciation. On wood, 1,37 h., 1,12 w. According to *Crowe and Cavalcaselle:* Baldassare Estense da Ferrara. (about 1483.)

Florentine School.

According to *Crowe and Cavalcaselle:* Ercole di Giulio Grandi da Ferrara; died in 1531.

19. (32 c.) The birth of Christ, marked Antonius (?) Florentinus MCCCXXXIII. On wood, 0,25 h., 1,13 w.

20. (32 c.) The children of Israel gathering manna. On wood, 0,30 h., 0,65½ w.

Luca di Gilio, or **Egidio Signorelli,** called *Luca da Cortona.*

Born at Cortona about 1441; died about 1521. Pupil of Pietro della Francesca.

21. (D 3.) The Holy Family. The Virgin Mary regarding the Infant Christ, who lies before her upon a stone, which is covered by her mantle; the young John embraces the head of the Infant; Joseph sits at the left hand. Two singing angels on a rocky height above the principal group. Circular picture on wood. 1,66 h., 1,64 w.

Formerly in the possession of the Venerosi family in Pisa. Purchased in 1860 from the estate of S. Woodburne, Art-dealer, in London. Price 540 guin. See Introduction P. 52.

Vannucci (Pietro), called *Pietro Perugino.* (?)

Born at Città della Pieve, 1446; died at Castello Fontignano in December 1524.

22. (32 c.) St. Crispin. Half figure. Fragment on wood. 0,36 h., 0,25 w.

From Prof. Steinla's Collection.

Umbrian School.

23. (32 c.) St. Rochus reclining in the foreground of a landscape; a little dog brings the Saint a piece of bread. On wood 0,22 h., 0,30½ w.

According to Rumohr, an early painting by Raphael Sanzio (?). From Prof. Steinla's Collection.

Pinturicchio (Bernardino Betti, called il).

Born at Perugia, 1454; died at Siena, December 11. 1513.

24. (1 b.) Portrait of a young man. Back-ground a landscape. On wood, 0,50½ h., 0,35½ w.

Obtained through Naumann as, unknown original, Raphael d'Urbin contrefait (?) Old inven, 1722.

Filipepi (Sandro), surnamed *Botticelli.*

Born at Florence, 1446; died May 17. 1510.

25. (1 a.) St. John the Evangelist; nails and a crown of thorns in his left hand. On wood, 0,47 h., 0,31 w.

26. (1 a.) John the Baptist. Half figure; companion picture to the former. On wood, 0,47 h., 0,31 w.

26 a. (32 c.) A miracle performed by Zenobius, bishop of Florence. A predella in four divisions. A boy having fallen under the wheels of a cart, the agonized mother confides him to the Saint who gives him back to her restored to life. In the fourth division the Saint is seen at the point of death in the act of blessing the surrounding persons. On wood 0,66 h., 1,82 w.

From the Collection of v. Quandt, 1868. Formerly belonged to Metzger in Florence. Price 2000 Thlr.

The same artist. (?)

27. (32 c.) The Virgin with the Infant Jesus, who has in his hand a rose which an angel standing behind endeavours to reach. On wood, 0,81 h., 0,91 w.

Obtained in 1832 from the Art-dealer, George, in exchange for two small pictures by Poelenburg.

28. (32 c.) Galathea standing on a dolphin. On wood, 1,30 h., 0,54 w.

Curradi (Domenico) called *Ghirlandajo* pupil of Sebastiano Mainardi.

Born at Florence, 1449; died January 11. 1494.

29. (32 c.) The birth of Christ. The Infant lies a the feet of Joseph on the mantle of the Virgin spread over the hay; the mother kneels before him in adoration. Circular-picture on wood, 0,78, in diameter.

From Prof. Steinla's Collection. School-picture.

Leonardo da Vinci.

Born at Vinci, 1452; died at Cloux near Amboise May 2. 1519.

30. (1 c.) The Virgin: on her lap the Child, sitting on a red cushion, and endeavouring to reach a grape which Mary holds; at the left below, the infant John

adoring. In the back-ground on the right, an open window with a view of cities and distant mountains; on the left, a bed. On wood, 0,38 h., 0,30½ w.

An early picture of this artist (about 1470) of exquisite delicacy in the execution. Bought in 1860 from the estate of S. Woodburne in London as a picture by Lorenzo di Credi. Price 220 guin. See introduction. P. 52.

School of **Leonardo da Vinci.**

31. (B 1.) Herodias with the head of John the Baptist. On wood, 1,05 h., 0,63 w. ✻ (III. 46).

Procured in 1748, by Placido Gialdi and P. Guarienti from the Imperial Gallery in Prague as an original of Leonardo da Vinci. According to v. Quandt, by Marco d'Oggione. Restored in 1838.

32. (1 a.) St. Magdalene. Half figure, life size. On wood, 0,63 h., 0,48 w.

From Prof. Steinla's Collection.

Unknown.

33. (32 a.) The Virgin holding the Child, who stands on her lap; at her side, two angels with lilies. On wood, 0,73 h., 0,59 w.

Purchased by V. Rossi in 1741 as an original by Leonardo da Vinci for Thlr. 300. Inven. 8vo. Restored by Palmaroli in 1827. Spurious picture with a modern signature: *Leonardi Vincii Opus.*

Credi (Lorenzo di).

Born at Florence, 1459; died January 12, 1537.

34. (1 c.) The Virgin and Child, who is being kissed by the infant John. On wood, 0,58½ h., 0,47½ w.

From Prof. Steinla's Collection.

Lippi (Filippino). (Son of Fra Filippo.)

Born at Prato, 1458; died April 13. 1504.

35. (1 c.) The Virgin with the Infant Christ sitting at her side and holding an open book. On canvas, 0,48 h., 0,37½ w.

From Prof. Steinla's Collection. Transferred to canvas by Schirmer in 1864.

Garbo (Raffaelino del), also named *R. Karli.*

Born at Florence about 1466; died, 1524.

36. (1 c.) The Virgin with the Infant in her arms; at her side St. Francis of Assisi and St. Jerome. Circular picture on wood, 0,75 in diameter.

From Prof. Steinla's Collection.

Unknown (According to Rumohr by *Marco Palmezzano da Forli).*

Born at Forli about 1456; died after 1536.

36a. (32 a.) The Adoration of the Magi. On wood, 0,59½ h., 0,43½ w.

After **Michel Angelo Buonarotti.**

Born at Chiusi near Arezzo 1474; died at Rome 1564.

37. (B 1.) Leda and the Swan. On wood, 1,22 h., 1,83 w.

Painted after a Cartoon by Michel Angelo by a Netherlands Master, perhaps by Rubens' own hand. From the Collection of Countess Wrzowecz in Prague; procured through Leplat, June 15. 1723. Old inven.

From the School of **Buonarotti.**

Subject taken from the Last Judgment in the Sixtine Chapel.

38. (C 1.) A man chained to a stake suffering death by fire. Inscription: FVMO PEREAT, QUI FUMUM VENDIDIT. On canvas, 1,86 h., 0,97 w.

Procured by Placido Gialdi and P. Guarienti from the Imperial Gallery in Prague in 1748. See Introd. P. 45.

Copy after **Michel Angelo** and **Sebastiano del Piombo.**

39. (2 b.) The scourging of Christ. On wood, 0,59 h., 0,43 w. The Original is in the church San Pietro in montorio at Rome.

From the Kunstkammer. Old inven. 1722.

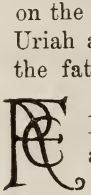
After **Michel Angelo** (Giulio Clovio?).

40. (35 b.) The Holy Family. On copper, 0,19½ h., 0,15 w.

Procured by v. Heineken from Hamburg in 1740.

Bigio (Francia). properly called Francesco di Cristofano.
Born at Florence, 1482; died there, January 14. 1525.

41. (1 b.) David sees Bathseba in her bath, while Uriah sleeps on the balustrade of his house; on the other side Uriah and David at table; Uriah dispatched with the fatal letter. On wood, 0,85 h., 1,72 w.



Inscribed with the monogram of the master and A. S. (Anno Salutis) MDXXIII.

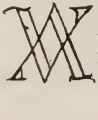
Ubertino (Francesco), surnamed *Bacchiacca.*
Died at Florence, 1557.

42. (1 b.) Three claimants of a throne are caused by a king to discharge arrows at the heart of their deceased father; he who refuses to do so is acknowledged as the real son. According to others the martyrdom of holy Marcus and Marcellinus. On wood, 0,85 h., 1,90 w.

According to Vasari, painted for Gio. Maria Benintendi. This and No. 41 purchased from the Collection of Marchese Suares in Florence in 1750 for 1000 sequins.

Vannucchi (Andrea), named *Del Sarto.*
Born at Gualfonda, 1487; died at Florence January 22. 1532.

43. (D 4.) The Betrothal of St. Catherine with the Infant Christ; at her side St. Margaret.



Marked with the monogram of the master. On wood, 1,67 h., 1,24 w.

Purchased by Placido Gialdi and P. Guarienti from the Imperial Gallery in Prague in 1748. Restored by Palm. in 1826.

44. (D 3.) The Sacrifice of Abraham. Marked as the preceding. On wood, 2,12 h., 1,59 w. ✻ (I. 8.)

Bought in Modena. Originally painted for Francis I. of France.

45. (3 b.) The Virgin with the body of Christ on her lap. On canvas, 0,25 h., 0,20½ w.

From the Kunstkammer. Formerly signed as the preceding.

Attributed to the same artist.

46. (B 2.) The Holy Family. On canvas, 1,46 h., 2,0 w. ✻ (I. 7.)

Probably by Sassoferrato after a drawing by Raphael. Spurious signature, AND's SARTVS. Mod. purchase, as Pietro Vannuci, named Perugino.

47. (36 d.) Mary visiting Elizabeth. On canvas, 0,60 h. 0,50 w.

Purchased by Le Leu in Paris 1742, as Francesco Vanni for 1500 Livres.

Copies after **Andrea del Sarto.**

48. (B 2.) St. Catherine kneeling. Life size. On canvas, 1,44 h., 0,64 w.

49. (B 2.) St. Margaret. Pendant. On canvas, and same size as the preceding.

Both taken from the reserved pictures in 1856. The originals are in the cathedral at Pisa.

Bronzino (Angelo).

Born at Florence about 1502; died, 1572.

50. (2 b.) Moses breaks the tables of the testimony. On wood. 1,40½ h., 1,0 w.

51. (1 a.) Half lenght portrait of Cosmo II., Duke of Florence (as Grand-Duke Cosmo I.), inscribed:

COSMVS MED. FLOR. ET SENARVM DVX II. On wood, 0,59 h., 0,43½ w.

52. (1 b.) Half length portrait of the Duchess Eleonor his consort, daughter of Don Pedro de Toledo, Marchese di Villafranca, Viceroy of Naples. On wood, 0,39 h., 0,29 w.

Vasari (Giorgio), the Younger.

Born at Arezzo, 1512; died ad Florence, 1574.

53. (35 a.) The Virgin with the body of Christ on her lap; in the corners, the four Evangelists. On wood, 0,42 h., 0,29 w.

Bought by Siegm. Striebel in Rome 1749 for 20 Scudi.

Unknown. (Florentine School.)

54. (2 a.) The Virgin with the Child and St. Vitus. In the back-ground, another Saint and Joseph. On canvas, 1,34½ h., 0,95 w.

Naldini (Battista).

Born at Florence, 1537; died, 1584.

55. (B 3.) The Adoration of the Shepherds. On wood, 0,83 h., 0,65 w.

56. (B 3.) The Adoration of the Magi. On wood, 0,82 h., 0,64 w.

Both purchased in Italy by V. Rossi 1741. Inven 8vo.

Vanni (Francesco) *da Siena.*

Born in Siena, 1563; died Oct. 25. 1609.

57. (C 3.) The Holy Family. On canvas, 1,24 h., 1,05 w. ✻ (I. 25.)

Restored in 1826 by Palm. and Renner.

Furino (Francesco).

Pupil of Matteo Rosselli about 1604.

58. (3 c.) St. Cecilia. Half length on canvas, 0,47 h., 0,36½ w.

From Prof. Steinla's Collection.

Ficherelli (Felice), surnamed *Felice Riposo.*

Born at San Gimignano, 1605; died, 1660.

59. (37 a.) Lucretia and Tarquin. On canvas, 1,24 h., 1,91 w., Wholly like a picture by Guido Cagnacci in St. Lucke's academy at Rome.

Procured by Count Gotter as Giordano for 800 Conv.fl.

Pignoni (Simone).

Born at Florence, 1614; died, 1706.

60. (38 a.) Justice. On canvas, 0,90 h., 0,75 w.

Marked with the initials S. P.

Dolci (Carlo).

Born at Florence, 1616; died, 1686.

61. (B 1.) Herodias with the head of John. On canvas, 0,98 h., 0,82 w. ✻ (I. 42.)

Painted for the Marchese Rinuccini, after a design by Baldinucci.

62. (B 1.) St. Cecilia playing on an organ. On canvas, same size as the preceding. ✻ (I. 43.)

Painted for the Grand-Duke Cosmo III., who presented it to the High-Treasurer of Poland. S. Baldinucci. Both pictures bought in Paris by Rigaud from the Collection of Prince Carignan in 1742 for 1600 Livres. They were formerly in the collection of M. Talard.

63. (B 1.) Christ blessing the bread and wine. On canvas, 0,89 h.. 0,74 w. ✻ (I. 41.)

From the Casa Rumieri in Venice. The copy of this picture by Agnese Dolci, daughter of Carlo, in the Gallery of the Louvre in Paris. Cat. No. 182.

School of **Dolci,** probably *Agnese Dolci.* Died after 1686.

64. (B 1.) Head of the Virgin. On canvas, 0,77 h., 0,60 w.

Purchased in Hamburg in 1741 by Heineken as by an unknown artist.

Luti (Benedetto).

Born at Florence, 1666; died at Rome, 1724.

65. (B 3.) Head of Christ. Oval, on canvas, 0,74 h., 0,61 w.

66. (B 3.) Head of the Virgin. On canvas, same form as the preceding 0,73 h., 0,61 w.

Both purchased in Prague by Riedel 1742. Inven. 8vo. Both subscribed on the back: *"Eques Benedictus Lutis Pingebat"*. Anno 1722.

Roman School.

Santi, Raphael (of Urbino).

Born at Urbino March 28. 1483 on Good Friday; died at Rome on Good Friday April 6. 1520.

67. (A.) The Virgin Mary with the Infant Christ in her arms borne up by clouds; on her right, St. Sixtus in a kneeling posture; on her left, St. Barbara. Below, two cherubs. In the background between two green curtains, a halo of angelic heads. This picture is world renowned under the name of "Madonna di San Sisto". On canvas. 2,65 h., 1,96 w., ✻ (III. 1.)

According to Vasari, painted for the High-altar of the Benedictine convent of St. Sixtus in Piacenza, and purchased by king Augustus III. in 1753 through C. C. Giovannini for 20,000 ducats or 40,000 Roman scudi, — about Thlr. 60,000. — Restored by Palm. in 1826. See Introduction P. 26.

After **Raphael's** design.

68. (1 b.) The Adoration of the Magi. Marked R. — 1564. On wood. 0,71 h., 0,59 w.

Purchased 1741 from the Abbate Ricci in Venice through V. Rossi for Thlr. 525. The well known compositions from the Tapestry, which belong to the period 1514 to 1516 and later.

Copy after **Raphael,** by **Dionysius Calvaert.**

Born at Antwerp about 1565; died, 1619.

69. (D 2.) St. Cecilia listening to the song of angels; at her side St. Paul and Geminianus, Magdalen and St. John the Evangelist. On canvas 2,34 h., 1,48 w.

From the Casa Ranuzzi in Bologna; bought by P. Guarienti as an excellent copy by Dionysio Fiamingo, as Calvaert was called by the Italians. This picture, with St. Francis by Guercino and Carità Romana by Pasinelli; costs 1650 ducats in gold.

70. (B 1.) Old copy of the "Madonna della Sedia". Circular picture. On wood, 0,74 h., 0,73 w.

Restored by Palm. The orginal is in the Pitti Palace at Florence.

Copy after **Raphael.**

71. (B 2.) The Adoration of the Shepherds. On wood, 0,82 h., 1,18 w.

Purchased in Spain in 1744 by Louis Talon as an original.

Copy after the same Master.

72. (B 3.) Madonna known as "la belle jardinière". On wood, 1,22 h., 0,82 w. Marked: RAPHA. LO. on the border of the mantle.

Purchased by Gialdi and Guarienti in 1748 from the Imperial Gallery in Prague as a Raphael. The original picture is in the Louvre in Paris. Cat. No. 375.

Copy after **Raphael** by **A. R. Mengs.**

73. The prophet Isaiah. On canvas, 2,44 h., 1,53 w.
(D 1.) The original, painted *al fresco,* is in the church St. Agostino at Rome.

School of **Raphael.**

74. The Holy Family. On wood, 0,72 h., 0,57 w.
(32 a.)
Mod. Purchase.

75. Odysseus discovers Achilles among the virgins
(32 c.) in the house of Licomedes. (?) On wood, 0,26½ h., 0,58 w.
This picture and Nos. 10, 13 and 17, purchased from Rumohr's estate in 1846 for Thlr. 155.

76. The Holy Family. Circular form. On wood,
(B 1.) 0,84 in diameter.
Guarienti's catalogue Nr. 285, from Modena. (?)

Gimignano (Vincenzo Tamagni da San). (?)
Died at Florence, 1530.

77. The Virgin and the Child, who kisses the infant
(1 c.) John. On wood, 0,52½ h., 0,39 w. ✻ (III. 28.)
This picture belongs rather to the School of Milan and is entered in the manuscript inventory of 1809, as "artist unknown". First mentioned in the catalogue of 1812 as by "Vincenzo da Gimignano". In the earlier French catalogue correctly entered as, "maître inconnu italien".

Caldara (Polidoro), surnamed *da Caravaggio.*
Born at Caravaggio about 1495; died, 1543.

78. Round copper shield, on which is painted in
(32 d.) clare-obscure a cavalry combat, 0,50 in diameter.
Marked with the initials C. F. Purchased in Rome by Siegmund Striebel for 40 Scudi.

Penni (Giov. Francesco), surnamed *il Fattore.* (?)
Born at Florence, 1488; died at Naples, 1528.

79. (D 1.) The Archangel Michael. On canvas, 2,05 h., 1,23 w.

Mod. Pur. as Dosso Dossi; restored by Palm.

80. (D 1.) St. George. On canvas, 2,08 h., 1,24 w.

Mod. Pur. as Garofalo; afterwards designated as Raphael in Cat. Guarienti. Rest. by Palm.

Pippi (Giulio), known as *Giulio Romano.*

Born at Rome, 1492; died ad Mantua, 1546.

81. (D 4.) Pan and the young Olympos. On wood, 2,47 h. 1,85 w.

Purchased by king Augustus II. in 1732 from Mr. Zamboni in London as an original by Michel Angelo for Louisd'or 300. Formerly in the Gallery in Mantua.

82. (B 2.) The Holy Family, called "Madonna della Catina". On wood, 1,62 h., 1,20 w. ✻ (I. 9.)

Mod. Pur. According to Vasari, painted for Duke Frederick of Mantua, who presented it to Isabella Buschetta.

Buonacorsi (Pietro), named *Perino del Vaga.*

Born in Florence, 1500; died in Rome 1547.

83. (35 a.) The Virgin with the Child. On wood, 0,43 h., 0,35 w.

From the Kunstkammer as *Caravaggio.* Old inven. 1722. Spoiled picture.

Ramenghi (Bartolomeo), surnamed *Bagnacavallo.*

Born at Bagnacavallo, 1484; died at Bologna, 1542.

84. (D 2.) The Virgin and Child, enthroned on clouds. Below, the Saints Geminianus, Peter, Paul and Antony of Padua. On wood, 2,51 h., 2,08 w.

Purchased for King Augustus III. by the painter C. C. Giovannini in Bologna 1755, from the Convento dei Pellegrini. The picture itself cost 300 gold-ducats, but 400 more were expended to purchase an old picture of similar size, which, with some additions

painted by Giovannini, was to fill the old frame in the Convent. See Introd. P. 34.

Baroccio (Federigo).

Born at Urbino, 1528; died there, 1612.

85. (2 c.) Hagar giving her son Ishmael water in the wilderness. On canvas, 0,39 h., 0,28½ w.

Obtained in Spain in 1745, trough Louis Talon as *Gallinati* after Corregio. (?)

86. (36 a.) The Assumption of the Virgin. On canvas, 1,45 h., 1,12 w.

Signed F. B. Obtained in Rome in 1755 through Pietro Bonini.

87. (B 2.) The Virgin with the Child, St. Francis and St. Dominic. On canvas, 1,58 h., 1,25 w.

Marked 1598.

88. (36 b.) St. Francis receiving the stigmata. On canvas, 0,65 h., 0,47 w.

89. (34 a.) Mary Magdalene at the Sepulchre. On canvas, 0,54 h., 0,43 w.

Obtained through Kindermann as *Peruzzi.* Old inven. 1722.

90. (36 a.) The Burial of Christ. On canvas, 0,57 h., 0,36 w.

From the Gallery of Count Wallenstein in Dux.

Artist unknown.

91. (32 a.) The Holy Family. On canvas, 0,84 h., 1,12 w.

Obtained through Kindermann as *Bened. Garofalo* Old inven. 1722.

92. (D 4.) St. Margaret. On canvas, 1,72 h., 1,26 w.

Cesari (Giuseppe), named *il Cavaliere d'Arpino.*
Born at Arpino, 1560 or 1568; died 1640.

93. (D 3.) A battle of the Romans. On canvas, 2,60 h., 4,23 w.
Obtained through V. Rossi. in 1738. Inven. 8vo.

Feti (Domenico), pupil of *Civoli.*
Born in Rome, 1589; died in Venice 1624.

94. (C 2.) David with Goliath's head and sword. On canvas, 1,60 h., 1,12 w. ✻ (I. 26.)

95. (C 2.) St. Agnes tortured. On wood, 0,58 h., 0,44 w.

96. (C 1.) The prodigal son returning to his father. On wood, 0,60 h., 0,45 w.

97. (C 2.) The parable of the piece of silver, lost and again found. On wood, 0,56 h., 0,45 w. ✻ (II. 29.)

98. (C 1.) The parable of the lost sheep. On wood, 0,61 h., 0,46 w.

99. (C 1.) The parable of the blind leading the blind. On wood, 0,56 h., 0,73 w.

100. (C 2.) The parable of the labourers in the vineyard. On wood, 0,60 h., 0,45 w. ✻ (II. 30.)

101. (C 1.) The parable of the marriage supper to which the maimed and the halt are bidden. On wood, 0,61 h., 0,46 w.

102. (C 3.) The Good Samaritan. On wood, 0,70 h., 0,84 w.

103. (C 1.) The parable of the servants, in which the Lord forgives one who afterwards had no compassion on his fellow servant. On wood, 0,62 h., 0,46 w.

104. (C 3.) The young Tobias drawing the fish from the water. On wood, 0,66 h., 0,82 w.

All the above pictures bought by Riedel in Prague 1742.

Same Artist. (?)

105. (C 3.) St. Sebastian. On canvas, 1,89 h., 1,08 w.

In Guarienti's catalogue Nr. 164, mentioned as *"Domenico Fettis"* from Modena. More probably belonging to the Venetian School.

106. (25 b.) The four Evangelists in a hall supported by columns; above them, the Holy Ghost in the shape of a dove. On wood, 1,75 h., 1,30 w.

Marked 1567. From the Kunstkammer, as *Baldassare Peruzzi*. Old inven. 1722. Probably painted by a Netherlands artist resident in Italy, possibly Pieter Aersten.

Berettini (Pietro), named *Pietro da Cortona.*

Born at Cortona, 1596; died at Rome 1669.

107. (37 d.) Mercury warns Æneas to hasten his departure from Chartage. On canvas, 2,54 h., 4,16 w.

Bought by Rossi in 1738. Inven. 8vo.

108. (H 3.) A Roman general speaking before the consuls. On canvas, 0,99 h., 1,52 w.

Bought by Leplat in 1731. Inven. 8vo.

Same Artist. (?)

109. (38 b.) The raising of the Brazen Serpent. Sketch for the large ceiling picture by Tintoretto in the „Scuola di San Rocco" at Venice. On canvas, 1,64 h., 0,89 w.

From the reserved pictures, 1856. Obtained through Leplat, as in the style of *Titian*. Old inven. 1722.

110. (H 1.) An old man with long hair and beard. On canvas, 0,72 h., 0,56 w.

Cerquozzi (Michel Angelo), called *Delle Battaglie.*

Born in Rome, 1602; died there, April 4. 1660.

111. (34 a.) A war-scene. On canvas, 0,60 h., 0,74 w.

112. (34 a.) A general causing the dead to be buried. On canvas, 0,74 h., 1,20 w.

From the reserved pictures, 1861.

Salvi (Giovanni Battista), named *Sassoferrato.*

Born at Sassoferrato in the March of Ancona, July 11, 1605; died at Rome Apr. 8. 1685.

113. (B 2.) The Virgin holding the sleeping Child in her arms, sourrounded by small cherub heads. On canvas, 0,78 h., 0,99 w.

In 1741, from Casa Grimani Calergi trough V. Rossi. After an etching by Guido Reni with added heads of Cherubim.

114. (B 2.) The Virgin praying. On canvas 0,50 h., 0,39 w. Also as the preceding after Guido Reni.

115. (B 2.) The Virgin bending over the Infant Christ sleeping in her arms. On canvas, 0,47 h., 0,39 w.

Brandi (Giacinto).

Born at Poli, 1623; died in Rome, 1691.

116. (37a.) Daedalus attaching wings to Icarus. On canvas, 1,74 h., 1,40 w.

117. (38a.) Moses with the tables of the testimony. On canvas, 1,0 h., 0,76 w.

Maratti (Carlo).

Born at Camerano, 1625; died in Rome, 1713.

118. (B 2,) The Virgin Mary with the Infant reposing on hay in the manger. Above, three small cherub heads. On canvas, 0,99 h., 0,75 w. ✻ (I. 44.)

Purchased in 1747 by Rigaud in Paris for 2000 livres; from the estate of Prince Polignac.

119. (B 2.) The Virgin with the sleeping Child. On canvas, 0,46 h., 0,35 w. ✻ (I. 45.)

120. (B 2.) The Virgin contemplating the Infant Christ, who lies before her; near her, the infant John. On canvas, 0,45 h., 0,36 w.

Same Artist. (?)

121. (34 d.) The Holy Family. On canvas, 1,51 h., 1,27 w.

Obtained 1724, through Leplat. Inven. 1722. A. 1565.

122. (34 b.) A young woman under an apple-tree, surrounded by fruit. The fruit painted by Karel van Voglaer,

called **Carlo di Fiore**, or *Distelblum*; born at Mastricht 1653; died at Rome, 1695. On canvas, 1,31 h., 0,97 w.

Purchased in Rome, together with a companion picture, in 1749 by Siegm. Striebel for 45 Scudi.

School of **Maratti.**

123. (38 b.) A dead hare with game on a table; a cat enters through a window; a boy is inciting a dog to follow her. On canvas, 1,35 h., 0,95 w.

Obtained in Italy in 1741 by Rossi as a picture by Mr. Davidde; the figures by Maratta. Price 230 Thlr. Inven. 8vo.

Berettoni (Niccolo).

Born at Montefeltro, 1637; died, 1682. Pupil of *Carlo Maratti* and *Simon Cantarini.*

123a. (22 a.) The Nativity; entire figures. On the other side, the Baptism of Christ. On copper, 0,73 h., 0,36 w.

From the reserved pictures 1861.

Rossi (Pasquale), surnamed *Pasqualino*.
Born at Vicenza, 1641; died after 1718.

124. (5 b.) The Adoration of the Shepherds. On canvas, 0,26 h., 0,32 w.

125. (35 b.) John the Baptist preaching to the people. On canvas, 0,48½ h., 0,64 w.

Gabbiani (Antonio).
Born at Florence, 1652; died 1726.

126. (34 b.) Christ at the table of Simon the Pharisee. On canvas, 0,95 h., 1,39 w.

Chiari (Giuseppe).
Born at Rome, 1654; died there, 1727.

127. (38 d.) The Adoration of the Magi; signed; IOSEPH CLARVS PINGEBAT ANNO MDCCXIV. On canvas, 2,45 h., 2,81 w.

Battoni (Pompeio Girolamo).
Born at Lucca, 1708; died at Rome, 1787.

128. (B 2.) John the Baptist. On canvas, 1,20 h., 1,86 w.

129. (B 1.) The penitent Magdalen. On canvas; same size as the former.
Copied for Frederick II. of Prussia by Dietericy in 1757.

130. (B 1.) The fine Arts: Painting, Sculpture and Architecture. On canvas, 1,00 h., 0,74 w.

The Ferrarese and Lombard Schools.

Dossi (Dosso) properly named *Giovanni di Lutero.*
Born at Dosso in Ferrara about 1479; died 1541.

(Ferrarese School.)

131. (D 1.) Justice with the scales and fasces. On canvas, 2,02 h., 1,05 w.
Mod. purchase, as an original in the catalogue of Modena.

132. (32 c.) Diana and Endymion. On canvas, 0,95 h., 1,54 w.
Mod. pur. as *Parmegianino.*

133. (32 c.) One of the Hours with the chariot of Apollo. On canvas, 0,88 h., 1,55 w.
Mod. pur. as *Garofalo.*

134. (D 1.) Peace with the horn of plenty and war-torch reversed. On canvas, 2,10 h., 1,12 w.
Mod. pur. as an original.

135. (D 3.) The four Doctors of the Church St. Gregory, St. Augustine, St. Ambrose and St. Jerome. Above in a glory, God the Father, blessing the Virgin. On wood, 3,59 h., 2,05 w. ✻ (II. 7.)
Mod. pur. as original.

136. (32 d.) A dream. On canvas, 0,80 h., 1,50 w.
Mod. pur. as *Garofalo.*

137. (38 c.) Judith with the head of Holofernes. On canvas, 1,35 h., 1,05 w.
Mod. pur. as *Parmegianino.*

School of **Dosso Dossi.**

138. (32 d.) The same subject as No. 135, treated in a similar manner. On canvas, 1,56 h., 1,18 w.
Procured by Leplat in 1725, as *Ann. Carracci.* Old inven. 1722.

139. (2 b.) Christ as a child, teaching in the Temple. On canvas, 0,67 h., 0,85 w.
Mod. pur. Restored by Palm. in 1826.

Tisio (Benvenuto), called *Garofalo* or *Garofolo.*
Born at Garofolo in Ferrara, 1481; died Sept. 6, 1559.

(Ferrarese School.)

140. (2 a.) Venus shows Mars her hand, wounded by Diomedes. On canvas, 1,30 h., 2,40 w.
Mod. pur.

141. (D 1.) Neptune and Pallas. On canvas, 2,11 h., 1,38 w. ✻ (II. 17.)
Marked 1512 Nov. (The features of Neptune are said to be those of Andrew Doria.) Mod. pur.

142. (B 1.) The marriage of Bacchus and Ariadne. Painted from a drawing by Raphael. (See Vasari, *Vita di Garofalo.* Ed. di Siena, pag. 331.) On canvas, 2,18 h., 3,13 w.
Mod. pur.

143. (2 b.) The Virgin handing the Child to St. Cecilia, who kneels before her; behind the latter, SS. Bernardin, Antony and Gemininanus. On wood, 0,86 h., 0,66 w.
Mod. pur.

144. (2 c.) The Holy Family. On wood, 0,56 h., 0,41 w.

Mod. pur.

145. (D 2.) The Virgin kneeling in adoration before the sleeping Infant; an angel shows her the crown of thorns and sudarium. Above, a glory of angels with instruments of torture, and the inscription: *Tuam ipsius animam gladius pertransivit.* On canvas, 2,43 h., 1,25 w.

Restored in 1856 by Schirmer. From the church of the *Padri scalzi* in Ferrara. Cat. Guar. See Vasari, *Vita d. P.* pag. 330.

146. (D 3.) The Virgin with the Child surrounded by angels with musical instruments, appears to the SS. Peter, Bruno and George. On canvas, 2,81 h., 1,48 w.

Signed: BENVENV. GAROFALO MDXXX. DEI. (?) According to Vasari originally painted for the church S. Spirito at Ferrara. Purchased by Sigm. Striebel in Rome 1749, for 300 Scudi. Restored by Palmaroli in 1825. Transferred from wood to canvas by Renner in 1838.

Same Artist. (?)

147. (2 c.) The Virgin with the Infant Jesus in her arms; St. Catherine gives the Child a ring; Joseph stands near. On wood, 0,69 h., 0,53½ w.

Marked MDXXXVII. Mod. pur. as *Garofalo.*

Grandi (Ercole di Roberti).

Died at Ferrara, about 1513.

(Ferrarese School.)

148. (1 b.) Christ led away to be crucified. On wood, 0,35 h., 1,18 w.

149. (1 b.) Christ on the Mount of Olives, taken prisoner. The companion picture to No. 148; same size. On wood.

The middle, representing a "Pietà" now in the Royal Institution at Liverpool. According to Vasari, the predella of the principal altar of S. Giovanni in Monte at Bologna. Purchased by Guarienti from the Sacristy of the above mentioned church in 1750.

Borgognone (Ambrogio).

Flourished about 1500.

(Lombard School.)

150. (32b.) The Virgin Mary in white drapery adoring the Infant Christ, who lies before her; above, God the Father surrounded by a glory of angels. In tempera. On canvas, 1,48 h., 1,04 w.

Purchased in 1851, from the estate of the Art-dealer Casp. Weiss for Thlr. 130.

Allegri (Antonio), surnamed *Correggio*.

Born at Correggio, near Modena, in 1494; died there, March 5, 1534.

(Lombard School.)

151. (D 1.) The Virgin Mary with the Child enthroned, and blessing St. Francis; behind him, St. Antony of Padua. On the other side, John the Baptist and St. Catherine. On wood, 2,94 h., 2,40 w. ✻ (I. 1.)

Painted in 1514—1515 for the church of the Minorits at Correggio.

Signed: (sic.) ANTOIVS DE ALEGRIS ‹P› Restored by Palm. in 1827.

152. (D 1.) The Virgin Mary with the Child, in a glory, surrounded by angels, rests on clouds over the Saints Sebastian, Geminianus and Rochus. On wood, 2,69 h., 1,59 w. ✻ (I. 3.)

Ordered by the Archers' company of St. Sebastian for the chapel of St. Geminianus in the cathedral of Modena. Formerly less carefully preserved, this picture has been several times restored, first by Flaminio Torre, then by Palmaroli and finally in 1858 by Schirmer.

153. (2 c.) St. Magdalen reading. On copper, 0,29 h., 0,39 w ✻ (I. 4.)

This picture was stolen from the gallery by J. G. Wogaz, Oct. 22. 1788. See Introd. P. 59.

154. (D 1.) The Adoration of the Shepherds. World renowned as "La Notte". On wood, 2,59 h., 1,88 w. ✻ (II. 1.)

According to Pungileoni, painted for the High-Altar, in the Chapel of St. Prospero at Reggio, at the request of Alberto Pratonero, who paid for it 208 Lire di moneta (about Thlr. 140 or 20 guineas) Oct. 14, 1522. According to Wagen, the picture was not finished till 1528, and the above mentioned sum was only a partial payment. It was copied by Paris Nogari in 1745 for the Modena Gallery. Restored by Palmaroli in 1827, and by Schirmer in 1858.

155. (D 1.) The Virgin with the Infant Christ on a throne; on her right, St. Geminianus and John the Baptist; on her left, SS. Peter the Martyr, and George. The beautiful child-angels, who play with the arms of St. George are wanting on the original sketch in the Dresden cabinet of engravings and are made after the description by Philostrates of the picture by Apelles: Alexander and Roxana. On wood, 2,83 h., 1,88 w. ✻ (I. 2.)

Painted in 1530—1532 for the church St. Pietro martire at Modena.

This picture was injured in packing, and by the length of time during which it remained in the case at Königstein in 1759; it was afterwards restored by Hartmann and in 1858 by Schirmer.

156. (2 c.) Corregio's physician. On wood, 0,83 h., 0,69½ w. ✻ (II. 2.)

1827 restored by Palmaroli; in 1857 by Schirmer. Nos. 151—156, from the Mod. purchase.

School of **Correggio.**

157. (2 c.) St. Margaret. On wood, 0,68½ h., 0,53 w.

From the Gallery of the Duc de Tallard in Paris 1756; known as *"La Liseuse"*. Price: 3601 Frcs. Taken from the reserved pictures in 1854. Restored by Schirmer.

158. (D 4.) Amor making his bow. On canvas, 1,38 h., 0,67 w.

From the Grand-Duke of Florence. Old inven., 1722. A. No. 30.

Old copies after **Correggio.**

159. (2 c.) The Virgin Mary with the Child; in the background Joseph at work. (La Madonna della cesta.) On wood, 0,36 h., 0,25½ w.

By Kindermann. Old inven. 1722. The original (Cat. No. 23) is in the National Gallery in London.

160. (B 1.) The Betrothal of St. Catherine with the Infant Christ. On canvas, 1,02 h., 1,01 w.

Mentioned in the old inven. as a copy. The original is in the Louvre at Paris. Cat. No. 27.

Carpi (Girolamo).

Died at Ferrara 1556.

(Ferrarese School.)

161. (E 2.) Venus and Cupid on a shell drawn by swans. On canvas, 2,65 h., 1,43 w.

Mod. purchase.

Mazzuoli (Francesco), named *Parmegianino* or *Parmesano*.

Born at Parma, 1503; died at Casal maggiore 1540.

(Lombard School.)

162. (C 2.) St. Sebastian and St. Francis before a throne, on which is seated the Virgin with the Child. On wood, 1,68 h., 0,97 w. ✻ (I. 5.)

Cat. Guarienti, from General Braun (Browne?) No. 442.

163. (D 4.) The Virgin with the Child over the heads of St. Stephen, John the Baptist, and the donor, a priest. Designated in the old Modenes Catalogue as the artist's likeness. On wood, 2,51 h., 1,60 w.

Mod. purchase.

164. (B 2.) The Madonna and Child whose left hand rests on a globe, while the right hand holds up a rose; hence known as the "Madonna della Rosa". On wood, 1,14 h., 0,90 w. ✻ (II. 3.)

Originally painted for Pietro Aretino, afterwards destined for Clemens VII. Purchased in 1752 by Crespi from the prelate Dion. Zani in Rome for 5000 Scudi.

165. (1 b.) The rape of Ganymede. On canvas, 0,81 h., 1,46½ w.

Mod. purchase.

School of **Parmegianino.**

166. (2 b.) The Virgin, with the Infant Jesus on her lap, sitting in a dark landscape; near her stands the young John. On canvas, 0,47 h., 0,37 w.

Purchased by V. Rossi in 1741 as *Correggio* from General Braun for Thlr. 400. Cat. Guar.

Mazzuoli (Girolamo).

Born at Lazzaro near Parma; died after 1566.

(Lombard School.)

167. (B 2.) St. George kneeling before the Virgin and the Child, who puts a golden chain on him; on the

right, the young John. On canvas, 1,56 h., 1,33 w. ✻ (II. 4.)

Mod. purchase. Copy of an altar-piece by A. Allegri in Rio near Correggio.

168. (D 4.) An opportunity; an allegory. A youth standing on a ball near a precipice, holds a knife in his right hand. A female figure stands behind him. On canvas, 2,11 h., 1,11 w.

Mod. purchase. Designated in Cat. Guar. as *"Fortune"*.

Abbate (Nicolo dell').

Born at Modena, 1512; died in France after 1570.

(Lombard School.)

169. (D 1.) The martyrdom of SS. Peter and Paul. On wood, 3,67 h., 1,98 w. ✻ (I. 6.)

Mod. purchase. Painted in 1547 for the church of the Benedictines, S. Pietro, in Modena.

Scarsella (Hippolito), surnamed *Scarsellino*.

Born at Ferrara; died 1620.

(Ferrarese School.)

170. (1 b.) The flight into Egypt. On canvas, 0,54 h., 0,79 w.

Restored by Palmaroli.

171. (1 b.) The Virgin with a sewing cushion on her lap, is looking at the Child, who is assisting Joseph at his work. On canvas, 0,54 h., 0,79½ w.

Restored by Palm. in 1826. Both from the Collection of the Abbatte Branchetta in Bologna.

172. (D 4.) The Madonna and Child, to whom St. Catherine hands a palm; before them kneels St. Carl Borromaeus. On canvas, 1,94 h., 2,16 w. ✻ (II. 27.)

Mod. pur. Cat. Guarienti 118.

173. (35 a.) The Virgin with the Child on her lap; at her side, SS. Francis, Clara and Catherine of Siena. On copper, 0,35 h., 0,28 w.

From Casa Ghislieri in Bologna. Cat. Guar. In the inventory of 1754, mentioned as *Mastelleta,* (Giov. Andr. Donducci).

Schidone (Bartolomeo).

Born at Modena, 1560; died, 1616.

— (Lombard School.)

174. (35 a.) Repose during the flight to Egypt. On wood, 0,42 h., 0,53 w.

Amerighi (Michel Angelo), named *da Caravaggio.*

Born at Caravaggio, 1569; died at Porto Ercole, 1609.

(Lombard School.)

175. (F 1.) St. Sebastian. On canvas, 1,25 h., 0,98 w.

Mod. pur. as. Spagnoletto, perhaps more correctly.

176. (F 3.) A young foot-soldier cheated by two older companions at cards. On canvas, 0,94 h., 1,36 w. ✻ (II. 28.)

Obtained in 1748 from the Gallery in Prague by Gialdi and Guarienti.

177. (F 1.) A guard-room with foot-soldiers. Some playing cards, others looking on. On canvas, 1,68 h., 2,37 w.

178. (F 1.) A gypsy fortune-teller and foot-soldiers. On canvas, 1,37 h., 2,03 w.

Obtained in Prague 1748; taken from the reserved pictures in 1860; restored by Schirmer.

179. (33 c.) A girl reading. On canvas. 0,74 h., 0,61 w.

From Prague in 1748; taken from the reserved pictures in 1856.

Same Artist. (?)

180. (34 c.) Peter denying Christ. On canvas, 1,27 h., 1,76 w.
Mod. pur.

181. (34 c.) Two young girls playing at cards with a man. On canvas 1,23 h., 1,72 w.

Lanfranco (il Cavaliere Giovanni di Stefano).
Born at Parma, 1581; died 1674.
(Lombard School.)

182. (F 2.) The penitent Peter. On canvas, 1,57 h., 1,15 w. ✻ (II. 24.)
Purchased in Prague by Riedel in 1742.

183. (33 c.) Four old sorcerers. On canvas, 0,95 h., 1,17 w.
Obtained in 1742 in Prague through Riedel.

Cairo (Francesco).
Born at Varese; died at Milan, 1674.
(Lombard School.)

184. (2 b.) Venus, with a dart in her hand kneeling on a bed; behind her stands Apollo; before sits Cupid playing on a lyre. On copper, 0,42½ h., 0,27 w.
Obtained trough Rossi. Inven. 8vo.

Cittadini (Pietro Francesco), named *Milanese.*
Born at Milan, 1615; died, 1682.
(Lombard School.)

185. (32 d.) Hagar, to whom an angel points out a spring. On canvas, 0,93 h., 1,25 w.
Purchased by Leplat in 1725 as *Mola.* Old inven. 1722.

186. (33 c.) An angel conducts Lot and his daughters from Sodom. On canvas. Same size as the former.
Purchased by Leplat in 1725 as *Lucchese.* Old inven. 1722.

187. (50 a.) A dead hare and game. On canvas, 0,81 h., 1,29 w.

Purchased by Rossi in 1741 for Thlr. 200.

Ghisolfi (Giovanni). pupil of *Salvator Rosa.*

Born at Milan, 1623; died there, 1683.

(Lombard School.)

188. (51 b.) The ruins of Carthage. Marius with several companions is sitting on a stone. In front, on a fragment stands: CARTHAGO HIC FUIT. On canvas, 1,17 h., 1,67 w.

Purchased by V. Rossi in 1741 from Casa Grimani Calergi. The figures are said to be by Salvator Rosa.

189. (34 b.) Ruins of fallen palaces. On canvas, 1,02 h., 1,37 w.

Obtained as above.

190. (36 c.) Vessels in a sea-port, and laborers at work. On canvas, 1,17 h., 1,66 w.

Purchased by Rossi in 1741 with the last two, as *Lismann.*

Triva (Antonio).

Born at Reggio, 1626; died 1699 in the employ of the Elector of Bavaria.

(Lombard School.)

191. (C 1.) Cupid wiping the feet of Venus. In the background, a satyr. On canvas, 1,90 h., 1,65 w.

From Poland, as copy in *van Dyck's* style. Old inven. 1722.

Viviani (Ottavio).

Born at Brescia, 1650.

(Lombard School.)

192. (49 b.) A collection of columnar buildings; among them the Pantheon in Rome. On canvas, 1,77 h., 2,28 w.

Purchased by V. Rossi in Venice in 1741.

193. (49 c.) Ruins; in the distance the Capitol at Rome and the columns of the temple of Jupiter Tonans. On canvas, 1,21 h., 1,69 w.

Obtained by Rossi in Venice, 1741.

Ghislandi (Victor).

Born at Bergamo; died there in 1738.

(Lombard School.)

194. (H 1.) Copy after Rembrandt's own portrait. (?) On canvas, 0,72 h., 0,59 w.

Bought in 1742, by Dinglinger. Inven. 8vo.

Pagani (Paolo).

Born at Milan, 1661; died, 1716.

(Lombard School.)

195. (34 a.) The penitent Magdalen. On canvas, 1,13 h., 1,49 w. ✻ (II. 42.)

Obtained through Leplat in 1725. Old inven. 1722.

Paltronieri (Pietro), named il *Mirandolese.*

Born at Mirandola, 1673.

(Lombard School.)

196 and 197. (50 b.) Ruins of palaces. On canvas, 0,92 h., 0,79 w.

Both purchased by V. Rossi in Venice in 1741, for Thlr. 200.

Magnasco (Alessandro), surnamed *Alessandrino.*

Born at Genoa, 1681; died, 1747.

198. (35 c.) Nuns in a choir. On canvas, 0,90 h., 0,72 w.

Obtained from the Wallenstein Collection in Dux, in 1741.

199. (35 c.) The refectory of a Capuchin monastery. On canvas 0,89 h., 0,72 w.

Obtained as above.

Roberti (Domenico).

Born at Rome in 1690.

200. (48 a.) Ruins. On canvas, 0,67 h., 0,50 w.

201. (50 b.) Same subject. On canvas, same size.

202. (50 b.) Same subject. On canvas, 0,66 h., 0,48 w.

203. (48 a.) Same subject. On canvas, same size.

The whole obtained through Count Wackerbarth. Old inven. 1722.

Panini (Giovanni Paolo).

(Born at Piacenza, 1691.

(Lombard School.)

204. (51 c.) Architectural picture. Signed: P. F. On canvas, 1,35 h.. 0,99 w.

205. (51 c.) Same subject; companion picture. On canvas and same size.

Crivelli (the figures by *Alessandrino*).

Lived in Milan about 1700.

(Lombard School.)

206. (49 b.) Ruins of a semi-circular Roman building. Signed: A. P. On canvas, 1,06 h., 1,29 w.

207. (49 b.) Ruined arches. Carpenters at work. On canvas, 1,05 h. 1,27 w.,

Both obtained 1741 through von Kaiserling. Inven. 8vo.

Venetian School.

Squarcione (Francesco).

Born at Padua in 1394; died in 1474.

208. (32 a.) The body of the Redeemer in the Virgin's lap; at her side, John and Mary Magdalene. On wood, 0,68 h., 0,51 w.

According to Crowe and Caval. by Michele Cortellini da Ferrara. (about 1502)
Purchased by Dir. Matthäi for 40 Thlr.

Bellini (Gentile?).*

Born, 1421; died, 1507.

209. (32 a.) The Holy Family. On wood, 0,87 h., 0,69 w.

Bellini (Giovanni).

Born at Venice, 1422; died, 1516.

210. (D 1.) Portrait of the Venetian Doge Leonardo Loredano. Half-length. On wood, 0,70 h., 0,55 w.

Catena (Vincenzo). Properly called, Vincenzo di Biagio

Born at Treviso; painted in Venice about 1495; died about 1531.

211. (D 4.) The Virgin and Child; SS. Margaret and Catherine of Alexandria; the abbot Antony, and the bishop Nicholas of Bari. On wood, 0,93 h., 1,37 w.

Purchased in 1725 by Leplat as *Seb. del Piombo.* Old inven. 1722. Restored by Palm. and Renner in 1826.

Buonconsiglio (Giov.), surnamed *Marescalco.*

Born at Vicenza, flourished about 1497.

* According to Crowe and Cavalcaselle, by Baldassare Caroli da Forli, a pupil of Rondinelli.

212. (D 4.) The Madonna and Child, surrounded by John the Baptist, St. Francis, Joseph and St. Catherine of Alexandria. On wood, 1,0 h., 1,42 w.

Purchased in 1741 by V. Rossi as *Girolamo Rumanini da Brescia*, for 300 Thlr.

Santa **Croce** (Girolamo da).

Lived about 1530; died after 1549.

213. (32 a.) Mary and Joseph, surrounded by angels, adoring the Infant. On wood, 0,61½ h., 0,75 w.

Purchased by v. Kaiserling in 1741. Inv. 8vo.

214. (32 a.) The martyrdom of St. Laurence. On wood, 0,64 h., 0,79 w.

Wainscoted and restored by Schirmer in 1861.

Cima *da Conegliano,* properly called Giovanni Battista d'Otino. Pupil of Alvise Vivarini.

Born, 1460; died about 1517.

215. (D 4.) Christ; the right hand raised in the act of blessing; a book in the left hand. On wood, 1,53 h., 0,77 w. ✻ (II. 6.)

Falsely signed Giovanni Bellini. In 1814 it was used as an altar-piece in the Greek Chapel on the Brühl Terrace. Restored by Schirmer in 1837.*

216. (32 a.) The presentation of the Virgin in the Temple. On wood, 1,06 h., 1,46 w.

Purchased by Minelli in 1743 from a church in Venice. Restored by Schirmer in 1839.

Same Artist. (?)

217. (3 c.) Head of the Saviour. On wood, 0,35 h., 0,25 w.

Furnished by Kindermann as *Leonardo da Vinci.* Old inven. 1722.

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* See C. H. Schier: *Die arabischen Inschriften in der Kön. Gemälde-Gallerie und dem grünen Gewölbe, ein Beitrag zu den Catalogen beider Sammlungen.*

Barbarelli, (Giorgio), named *Giorgione.**
Born, 1477; died, 1511.

218. (E 4.) Jacob saluting Rachel. On canvas, 1,47 h., 2,52 w. ✻ (III. 45).
Signed: G. B. F. From Casa Malipiero in Venice. Cat. Guar. Transferred to new canvas by Palmaroli in 1827.

219. (D 2.) The Adoration of the Shepherds. On wood, 1,01 h., 1,47 w.
Obtained from Casa Pisani di San Stefano as *Palma Vecchio.* Cat. Guar. Restored by Palm. 1827; by Schirmer 1856.

220. (E 3.) A man embracing a woman. On wood, 0,50 h. 0,69 w.
Mod. purchase.

221. (E 2.) Portrait; said to be of Pietro Aretino. On canvas, 0,91 h., 0,73 w.
Purchased in 1620 by G. Cartoni from the heirs of Felice Riccio. While being restored by Schirmer in 1861, it was found to be a most excellent original of this Master, which had been entirely painted over. On the back-side was found the name PETRI. ARNI EFIG. by a later hand.

Same Artist. (?)

221a. (36 d.) Judith with the head of Holofernes. Half-length. On canvas, 0,76 h., 0,62 w.
From the Collection Rezzonico in Venice. Price 190 Thlr.

221b. (36 c.) The Judgment of Paris. On canvas, 0,53 h. 0,68 w.
Price 120 Thlr. This, and 221a., purchased from the estate of Unger in Berlin in September 1869, and entered here as noted in his catalogue. The original probably in the possession of S. Larpent at Christiania.

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* Acording to Crowe and Cavalcaselle, by Giovanni Busi called Cariani. (1480—1540.)

Vecellio (Tiziano), commonly called *Titian.*
Born at Cadore, 1477; died at Venice, 1576.

222. (4 c.) The Tribute Money, (il Cristo della Moneta). A masterpiece of this Artist. Signed: TICIANUS. F. On wood, 0,75 h., 0,56 w. ✻ (III. 29.)

Mod. purchase. According to Vasari, painted about 1514 for Duke Alphonso I. of Ferrara on the panel of a cabinet, probably suggested by the motto on the ducal coins: "Render unto Caesar the things which are Caesar's and unto God the things which are God's." Restored by Palmaroli.

223. (E 2.) The Virgin and Child; at her side, John the Baptist; before her, a young woman dressed in white, as St. Magdalene; near her SS. Jerome and Paul. On wood, 1,38 h., 1,93 w. ✻ (II. 8.)

Obtained in 1747 from Casa Grimani dei Servi in Venice by Zanetti and Guarienti. Restored by Renner in 1839.

224. (E 3.) The Virgin with the Child and Joseph. Before them in adoration, Alphonso I., Duke of Ferrara, Lucrezia Borgia his wife, and his son (???). On canvas, 1,17 h., 1,60 w. ✻ (I. 10.)

Mod. purchase. Restored by Palm. in 1826.

225. (E 4.) Cupid crowning Venus with a wreath, as she lies on a couch; at her feet sits a young man playing on a lute.* On canvas, 1,38 h., 2,04 w.

Obtained in 1731 by Leplat. Inven. 8vo. A. 2249.

226. (E 3.) Portrait of a young lady in a red dress; holding in her hands a vase. On canvas, 1,01 h., 0,88 w. ✻ (III. 38.)

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* According to an old tradition, Philip II. of Spain. In 1747 this picture was sent to the palace in Warsaw as a copy, which Guarienti had pronounced it to be, together with other copies; it was, however, fortunately returned to the Gallery in 1751. See Riedel's *Tagebuch.*

Purchased by Leplat in 1731. Inven. 8vo. Restored by Palm. in 1826.

227. (E 3.) Portrait of a noble lady in a black dress. On canvas, 1,02 h., 0,87 w. ✻ (I. 11.)

Mod. purchase. Restored by Palm.

228. (E 4.) Portrait of an unknown man, with a palm branch in his hand. On canvas, 1,38 h., 1,16 w.

From Casa Marcello in Venice. Cat. Guar.

Signed:

MDLXI.
ANNO . . . . . NATVS
ÆTATIS SVÆ XLVI.
TITIANVS PICTOR ET
ÆQVES CÆSARIS.

229. (E 3.) Portrait of a young girl with light hair, and in a white dress, holding in her right hand a fan. On canvas, 1,02 h., 0,88 w. ✻ (I. 12.)

Mod. purchase. Painted for Alphonso I. of Ferrara, as the mistress of Titian. (See *Abridgement.*) Restored in 1827 by Palm.

230. (E 4.) Portrait of Lavinia, Titian's daughter. On canvas, 1,01 h., 0,86 w. ✻ (I. 13.)

Signed: LAVINIA TIT. V. F. AB. EO. P. Mod. purchase. Restored by Palm. in 1826.

Same Artist. (?)

231. (E 2.) Portrait of a Venetian lady; in her right hand she holds some fur with a marten's head. On canvas, 1,35 h., 0,90 w.

Mod purchase. Restored by Palm. in 1826.

Copies after **Titian.**

232. (5 a.) Venus sitting on a couch; Cupid holds a mirror before her. (The original, formerly in the Bar-

barigo Palace in Venice, is now in St. Petersburg.) On canvas, 1,16 h., 1,01 w.

Purchased in 1748 by P. Gialdi and Guarienti from the Imperial Gallery in Prague as an original. Restored by Palm. in 1827.

233. (37 a.) Duplicate of the above. On canvas, 1,28 h., 0,94 w.

Purchased by V. Rossi in 1741 as an original for 200 Thlr.

234. (37 b.) The young Tobias with the Angel. On canvas, 1,70 h., 1,17 w.

235. (38 b.) Venus embracing Adonis, and endeavouring to detain him. On canvas, 1,90 h., 1,68 w.

Purchased by L. Rossi as *Beverenzo* (?) Old inv. 1722.

Fine copy, probably by **Sassoferrato.**

236. (E 3.) Venus sleeping; the right arm thrown back over her head. On canvas, 1,08 h., 1,74 w.

Purchased by Kindermann as an original. Old inven. 1722. At the feet of Venus sat a Cupid, which was so much injured, that the traces were entirely removed. Restored by Schirmer.

237. (36 b.) Christ with the disciples at Emmaus. On canvas, 1,70 h., 2,40 w.

The original in the Louvre. Cat. No. 462. Purchased in 1748 by Gialdi and Guarienti from the Gallery in Prague as an original. Perhaps a copy also by Sassoferrato.

238. (36 a.) Venus and Adonis. On canvas, 1,37 h., 1,59 w.

Similar to a picture in the "Museo del Prado" at Madrid. Cat. No. 455. In 1856 taken from the reserved pictures.

Vecellio (Francesco) *da Cadore.*
Born at Cadore, 1475; died there, 1560.

239. (35 a.) Pilate presenting Christ to the people. On canvas, 0,85 h., 0,76 w.

240. Wanting.

Palma (Jacopo), commonly called *Palma Vecchio.*
Born about 1480 at Serinalto; died, 1528.

241. (33 c.) Portrait of a woman, whose right hand rests on a mirror; behind her, stands a man. On canvas, 0,86 h., 0,74 w.

242. (4 c.) The Infant Christ on the Virgin's lap caresses the young John; Joseph and St. Catharine stand near. On wood, 0,76 h., 1,06 w.

Obtained through Leplat. Old inven. 1722. Restored in 1827 by Palm. and Renner; in 1838 by Schirmer.

243. (4 a.) The three Sisters. On wood, 0,89 h., 1,23 w ✻ (Ill. 44.)

Purchased in 1743 by Algarotti under the name of "The three Graces", from the Procuratessa Cornaro della Cà grande, for 600 ducats d'or. Restored in 1838 by Schirmer.

244. (E 3.) Venus lying on white drapery; in the back-ground, a landscape. On canvas, 1,14 h., 1,84 w.

Bought by Kindermann in 1728 for 2000 Taleri, according to a bill of the picture. Old inven. 1722.

245. (4 c.) The Madonna and Child; before her stands John the Baptist; both hold a scroll with writing upon it; betwen them is St. Catherine. On wood 0,67 h., 0,98 w.

Obtained in 1741 by Guarienti from Casa Pisano di S. Stefano. This picture, together with Nos. 258, 264 and 271 purchased for 353 sequins.

246. (4 c.) The Madonna and Child; at her side, Elisabeth and the infant John with a scroll, on which are the words: *Ecce agnus Dei.* In front, St. Catherine and Joseph. On wood, 1,08 h., 1,35 w.

Purchased by Rossi in 1739 as Titian for 350 Thlr. Inven. 8vo.

Palma (Jacopo), the Younger; named *Palma Giovine.*

Born, 1544; died 1628.

247. (C 2.) The Presentation of Mary, when twelve years old, at the Temple. On canvas, 1,80 h., 3,52 w.

Mod. purchase.

248. (F 4.) St. Sebastian. On canvas, 1,66 h., 1,16 w.

Purchased in 1743 by Algarotti from Count Giovanelli in Venice for 40 ducats d'or.

249. (D 2.) The Crucifixion of the Apostle Andrew. On canvas, 1,64 h., 2,23 w.

Purchased in 1742 from de Bray's estate, Paris, for 2000 livres.

250. Wanting.

Marcone (Rocco). (?)

Lived in Treviso about 1500.

251. (32 d.) Christ bearing his Cross. On canvas, 0,88 h., 1,09 w.

Regillo (Giovanni Antonio), commonly called *Licinio da Pordenone.*

Born at Pordenone, 1484; died at Ferrara, 1550.

252. (E 3.) A woman in mourning-dress. On canvas, 0,59 h., 0,55 w. ✻ (III. 3.).

Erroneously considered to be Cornara, queen of Cyprus.

253. (37b.) The calling of Matthew to be an Apostle. On canvas, 1,0 h., 1,19 w.

Mod. purchase.

Licini (Bernardino),

about 1533; a relative of the preceding (?).

254. (E 2.) Portrait of a noble Venetian lady. On canvas 0,99 h., 0,83 w.

Signed: B. LICINI. F. MDXXXIII. As *Ritratto di Donna Olympia.* Man. Tiz. Old inven. 1722. Restored in 1861 by Schirmer.

Buonvicino (Alessandro) named *il Moretto da Brescia.*

Born about 1490; died, 1560.

254a. (D 2.) The Virgin Mary as she appeared in 1523 to the shepherd-boy Filippo Viotti of Monte Caitone* in the province of Brescia, for the purpose of averting the pest. Changed repetition of the altar-piece at Paitone. On canvas, 2,12 h., 1,44 w.

Above, at the left is the following inscription on a dark back-ground:

IMAGO
BEATAE MARIAE VIRG.
QUAE
MENS. AUGUST. MDXXXIII.
CAITONI AGRI BRIXANI PAGO
APPARUIT
MIRACULOR. OPERATIONE
CONCURSI POP.
CELEBERRIM.

Purchased in 1868 from the v. Quandt Collection. Price 2000 Thlr.

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* "Paitone" says Ridolfi in his biography of Moretto, whom the calls Allessandro Moretti; *Maraviglie dell' arte* T. I. p. 248.

Bordone (Paris).

Born about 1500; died about 1570.

255. Apollo with a look of displeasure covers his left ear with his hand around which le has wound his mantle, while Marsyas. whom Midas admires, plays on his pipe,
(4 a.) On canvas, 0,99 h., 0,82 w.
Restored by Palm.

256. Diana, with a javelin in her left hand, holds with
(D 4.) her right two dogs by a leash. A nymph hands her a stag's head. On canvas, 1,10 h., 1,82 w.

Same Artist. (?)

257. The Virgin adoring the Child lying before her. On
(4 b.) wood, 0,51 h., 0,38 w.
Purchased by Leplat as *Titian.* Old inven. 1722.

258. The Holy Family. On the right, St. Jerome; behind
(4 b.) him, St. Elisabeth. On canvas, 1,13 h., 1,50 w.
Purchased in 1741 by Guarienti from Casa Pisani di S. Stefano in Venice.

Artist unknown. (According to Hirt: *Paris Bordone*). (?)

259. Samson slays the Philistines with the jaw-bone of
(D 2.) an ass. On canvas, 1,54 h., 2,21 w.

Campagnola (Domenico).

Lived in Padua about 1517.

260. Generosity; a woman sitting on a throne dis-
(38 d.) pensing money. Clare-obscure. On canvas, 1,27 h., 1,07 w.
From the Collection of the Marchese Mantova in Padua. Mentioned in Cat. Guar. as *Dom. Carpioni*

Bembi (Bonifacio).

Born about 1500; died about 1562.

261. The Finding of Moses. On canvas, 1,40 h., 1,0 w.
(D 2.)
Purchased by Leplat as *Titian.* Old inven. 1722.

262. (D 4.) The Virgin and Child, who turns towards St. Catherine. St. Antony the hermit, and Joseph on the other side. On canvas, 1,09 h., 1,53 w.

Purchased by V. Rossi in 1741, as *Giorgione*. Price, 300 Thlr.

263. (E 3.) Christ imparting a blessing to the world. On canvas, 0,80 h., 0,67 w.

Same Artist. (?)

264. (32 c.) Lazarus raised from the dead. On canvas 1,32 h., 2,01 w.

Obtained through Guarienti in 1741 from Casa Pisani di S. Stefano in Venice. Restored by Palm. in 1827.

Lanzani (Polidoro), also called *Polidoro di Venezia*.

Lived about 1550.

265. (4 b.) A Venetian nobleman dedicates to the Madonna his child, which he gives to St. Joseph; on the right, stands Magdalene, who hands the Infant Christ a little wreath. In the back-ground, the protecting angel. On canvas, 1,32 h., 1,76 w.

Obtained by Guarienti in 1741, from Casa Pisani di S. Stefano in Venice.

266. (C 1.) The Betrothal of St. Catherine of Siena with the Infant Christ; at their side St. Andrew. On canvas, 1,07 h., 1,33 w.

Morone (Giovanni Battista).

Born at Albino, near Bergamo; flourished about 1553; died, 1578.

267. (E 4.) Portrait of a man; his right hand resting on his side. On canvas mounted on wood, 1,10 h., 0,78 w.

Signed with 1557. Restored by Palm. in 1826.

Ponte (Jacopo da), called *Bassano*.

Born, 1510; died, 1592.

268. (4 a.) The Children of Israel passing through the wilderness. On canvas, 1,25 h., 1,77 w.

269. (34 c.) Noah surrounded by all kinds of animals, going into the ark. On canvas, 1,23 h., 1,79 w.

Purchased through V. Rossi from the Collection of the Abbate Ricci in Venice.

270. (E 4.) The young Tobias returning home with his flocks and possessions. On canvas, 1,78 h., 2,76 w.

Purchased in 1747 by Zanetti and Guarienti from Casa Grimani dei Servi in Venice.

271. (E 4.) The Passage of the Children of Israel through the wilderness. On canvas, 1,82 h., 2,78 w.

Similar to No. 268.

272. (35 e.) Lot fleeing with his family and possessions from Sodom. On canvas, 1,41 h., 1,29 w.

Purchased in 1748 by Gialdi and Guarienti from the Imperial Gallery in Prague.

273. (4 c.) Moses smiting the rock for water. On canvas, 1,12 h., 1,75 w.

Obtained by Zanetti and Guarienti in 1747 from Casa Grimani dei Servi in Venice.

274. (34 c.) The Announcement to the Shepherds. On canvas, 1,33 h., 1,83 w.

Acquired in 1744 through Rossi from Casa Grimani Calergi.

275. (35 d.) The Conversion of Saul. On canvas, 1,83 h., 1,12 w.

Acquired in 1741 through V. Rossi from Casa Grimani Calergi; price 310 Thlr.

Ponte (Francesco da), called *Bassano*.
Born, 1550; died, 1592.

276. (35 d.) Christ drives the money-changers out of the Temple. On canvas, 0,68 h., 0,85 w. ✻ (II. 13.)
Signed: FRANC. BASS. F. Mod. purchase.

277. (4 b.) The Adoration of the Shepherds. On canvas, 0,68 h., 1,10 w. ✻ (II. 14.).
Purchased by V. Rossi from the Casa Grimani Calergi in 1744.

278. (37 b.) The Assumption of the Virgin. On canvas, 1,74 h., 1,18 w.

279. (35 d.) Christ appears to Mary Magdalene as a gardener. On canvas, 0,78 h., 1,18 w.
Purchased in Paris by Le Leu in 1742 for 800 Livres. Taken from the reserved pictures in 1856.

Ponte (Leandro da), named *Bassano*.
Died in Venice, 1623.

280. (4 b.) Christ healing a blind man. On wood, 0,69 h., 0,88 w.
Purchased in 1741 by V. Rossi in Venice.

281. (35 c.) Noah taking all kinds of animals into the ark. On canvas, 1,29 h., 1,17 w.

282. (D 1.) Christ bearing the Cross. On canvas, 0,82 h., 0,68 w.
Signed, on the right arm of the Cross;
LEANDER A PONTE BASSº EQVES.
<F>
Purchased by Rossi in Venice in 1741 for 100 Thlr.

283. (C 2.) A Doge of Venice of the house Cicogna. On canvas, 1,34 h., 1,12 w.
Signed: LEANDER BASS. FACIEBAT.

284. (C 2.) The wife of the above Doge. On canvas, 1,36h., 1,12w.

Signed: LEANDER BASS. F.

Both acquired in 1744 by Rossi from Casa Grimani Calergi in Venice. Cat. Guar.

285. (D 2.) Said to be the portrait of the Artist, who sits at a table. On canvas, 0,93 h., 1,08 w.

Signed: LEANDER A PONTE BASSᵒᵒ EQVES. F. Also purchased by V. Rossi in 1744. Price 50 Thlr. Restored by Palm. 1827.

286. (37 d.) A man, a woman and a boy feeding sheep. On canvas, 0,32 h., 0,45 w.

From the Kunstkammer. Old inven. 1722. Partly repainted by Dietrich.

Robusti (Jacopo), commonly called *Tintoretto.*

Born at Venice, 1512; died, 1594.

287. (C 1.) The Virgin and Child, surrounded by angels enthroned in a nimbus on a half-moon, and adored by St. Barbara, St. Catherine, and two bishops. On canvas, 4,57 h., 2,35 w.

From the reserved pictures 1872.

287 a. (E 2.) The Virgin with the Child and St. Catherine; before them kneels an admiral of the republic of Venice. On canvas, 1,02 h., 1,55 w.

From the reserved pictures in 1853. Restored by Schirmer.

288. (D 2.) A stern man in an arm-chair; behind him stands a youth. On canvas, 0,98 h., 1,20 w.

Purchased in 1748 by Gialdi and Guarienti from the Imperial Gallery in Prague. Restored in 1826 by Palm.

289. (E 4.) A knight in a gondola, steered by an oarsman, liberates two naked women from a tower. On canvas, 1,49 h., 2,48 w.

From the reserved pictures in 1861.

290. (E 2.) The overthrow of the rebel angels. On canvas, 3,18 h., 2,20 w.

Restored and relined in 1838.

291. (E 3.) The nine Muses and the Graces on Parnassus; above them Apollo. On canvas, 2,13 h., 3,25 w.

Painted for the Emperor Rudolf II. Brought from Prague by Joh. Georg I. Placed in the Gallery in 1725 by Leplat; taken from the Kunstkammer.

292. (33 c.) Several women with musical instruments. On canvas, 1,41 h., 2,12 w.

Cat. Guarienti 301. Obtained from the Gallery in Prague as *Tintoretto*. Restored by Palm.

293. (E 3.) The Adulteress before Christ. On canvas, 1,88 h., 3,55 w. ✻ (II. 11.)

Obtained from the Imperial Gallery in Prague in 1748 by Gialdi and Guarienti.

Copy after **Robusti** (Domenico).

Born at Venice, 1562; died, 1637. Son of the former.

294. (38 c.) Susannah preparing for the bath. In the background, the two Elders. On canvas, 2,17 h., 1,59 w.

Purchased by Leplat, as *Bathsheba* by *Jacopo Tintoretto*. Old inven. 1722.

Schiavone (Andrea Medola; called: Io).

Born at Sebenico, 1522; died, 1582.

295. (5 c.) The dead Christ, supported by an Angel and Joseph of Arimathea. On canvas, 1,07 h., 0,88½ w.

Purchased by Gialdi and Guarienti in 1748 from the Imperial Gallery of Prague.

296. (2 a.) The Madonna and Child, who embraces the young John. On canvas, 0,86½ h., 0,69 w.

Purchased by Algarotti in 1743 from the Procuratessa Cornara della Cà grande in Venice for 28 ducats d'or.

Marescalco (Pietro), called *la Spada* or *lo Spado.*
Born at Feltre; lived about 1576.

297. (36 d.) The queen of Sheba before Solomon. On wood, 0,70 h., 0,57 w.

298. (38 d.) Herodias bearing the head of John. On canvas, 0,89 h., 0,89 w.
Signed: PETRVS DE MARISCHALis P. MDLXXVI.
Both pictures purchased in 1748 by Bernardo Benzoni in Venice with ten others, for 1210 Fl.

Caliari (Paolo), surnamed *Veronese.*
Born at Verona, 1528*; died in Venice, 1588.

299. (E 1.) The Adoration of the Magi. On canvas, 2,05 h., 4,48 w. ✻ (I. 14.)
Mod. purchase. Restored in 1837 by Schirmer.

300. (E 1.) The Marriage at Cana. On canvas, 2,05 h., 4,51 w. ✻ (II. 9.)
Mod. purch. Relined by Palm. in 1827.

301. (E 3.) The Madonna and Child between John the Baptist and St. Jerome. Faith, Love, and Hope conduct the Cocina Family (?) before her throne. On canvas, 1,65 h., 4,16 w. ✻ (I. 15.)
Mod. purchase. As the family of Paolo Veronese. Restored in 1827 by Palm.; in 1856 by Schirmer.

302. (E 3.) Christ bearing his Cross. On canvas, 1,61 h., 4,09 w. ✻ (I. 16.)
Mod. purchase. Restored by Schirmer in 1857.

303. (F 1.) The Centurion of Capernaum beseeching that his servant may be healed. On canvas, 1,77 h., 2,75 w.

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* According to Ridolfi in 1532.

Obtained by Zanetti and Guarienti in 1747 from Casa Grimani dei Servi in Venice. Restored by Schirmer in 1857.

304. (D 3.) The Finding of Moses. On canvas, 1,76 h., 2,75 w.
Painted for Duke William of Mantua and restored by Palm. 1827.

305. (C 3.) Susannah in the bath. On canvas, 1,26 h., 1,06 w.
Obtained in 1742 by Rigaud and Le Leu from the Carignan Collection in Paris for 4500 Livres.

306. (E 4.) The good Samaritan. On canvas, 1,67 h., 2,53 w.
Mod. purchase.

307. (4a.) Christ crucified between the two thieves; his mother sinks fainting into the arms of John and one of the Maries. On canvas, 0,47 h., 0,35 w.
Obtained in 1741 by V. Rossi from Casa Grimani Calergi in Venice. Price 600 Thlr.

308. (4a.) The Crucifixion of Christ. On canvas, 0,98½ h., 0,76½ w.
Purchased by Riedel in Prague in 1743 for 1000 Thlr.

309. (E 2.) Christ with the disciples at Emmaus. On canvas, 1,19 h., 1,81 w.
Mod. purchase. Restored by Palm.

310. (C 1.) The Resurrection of Christ. On canvas, 1,36 h., 1,02 w.

311. (4b.) The death of St. Catharine of Alexandria. On canvas, 0,65½ h., 0,81 w.
Purchased in 1742 by de Brays and Araignon from the Carignan Collection in Paris. Price 4000 Livres.

312. (4b.) Venus and Adonis. On canvas, 0,77 h., 0,71 w.

313. (C 3.) Leda and the swan. On canvas, 1,07 h., 0,92 w.
Purchased by V. Rossi from Casa Grimani Calergi in Venice in 1744.

314. Portrait of Daniel Barbaro, Patriarch of Aquileja.
(E 2.) On canvas, 1,33 h., 1,02 w. ✻ (II. 10.)

Obtained by V. Rossi from Casa Grimani Calergi in Venice in 1744. Restored by Palm.

315. The Presentation of the Infant Jesus in the
(C 3.) Temple. On canvas, 1,83 h. 4,15 w.

Purchased in 1747 by V. Rossi from Casa Bonfadini in Venice. According to Guarienti, by Carletto Caliari; according to Rumohr, by Paolo Farinato.

Same Artist. (?).

316. Europa on the bull surrounded by her com-
(36a.) panions. On canvas, 3,21 h., 2,89 w.

Purchased in 1745 by Algarotti from the daughter of the Art-dealer Negrenzi in Venice for 300 sequins.

Caliari (Carletto).

Born in 1572; died, 1596.

317. Allegorical picture. On canvas, 1,68 h., 2,32 w.
(38d.) Purchased by Riedel in Prague, 1743, as *Paolo Veronese* for 1000 Thlr.

318. The Holy Family. On canvas, 1,68 h., 1,34 w.
(35a.) According to Guarienti, by Gabriele Caliari, brother of Paolo; from the Collection of the Abbate Caliari in Venice.

319. The Baptism of Christ. On canvas, 1,05 h.,
(35d.) 1,02 w.

Purchased by Riedel in Prague, 1743, as *Paolo Veronese.* Price 1000 Thlr.

School of **P. Veronese.**

320. Adoration of the Magi. On canvas, 1,07 h.,
(4a.) 0,82 w.

Mod. purchase.

321. Portrait of a boy of noble family. On canvas,
(4 b.) 0,54½ h., 0,41 w.
From Prof. Steinla's Collection.

Copy after **P. Veronese.**

322. Venus and Adonis. On canvas, 1,48 h., 1,88 w.
(33 d.) The original (Cat. Nr. 526) in the Museo *del Prado* at Madrid.

Fassolo (Bernardino).
Born at Pavia; lived about 1518.

323. Portrait of a richly dressed Venetian lady. On
(E 3.) canvas, 1,33 h., 1,10 w.
Obtained by V. Rossi in 1743 from Casa Grimani Calergi. Restored by Palm. in 1827.

Same Artist. (?)

324. Christ's entry into Jerusalem. On canvas,
(35 c.) 0,54 h., 0,98 w.
Purchased by Rossi in 1741, as *Paolo Veronese* for 500 Thlr.

325. Adoration of the Wise Men from the East.
(35 c.) On canvas, 0,55 h., 0,98 w.
Purchased, as above, as *Salvator Rosa*, for 300 Thlr.

Porta (Giuseppe), named *Salviati.*
Born at Castelnuovo di Garfagnana 1520, died about 1572.

326. The dead Christ, held by angels. On canvas,
(3 c.) 1,07 h., 0,87 w. ✻ (II. 12.)
Obtained in 1743 from the Carignan Collection in Paris. Restored by Palm. 1826.

Same Artist. (?)

327. Three angels supporting the dead Christ. On
(3 b.) copper, 0,24½ h., 0,19½ w.

Muziano (Girolamo). Attributed to

Born at Aquafredda 1530; died at Rome April 25. 1590.

328. (36 a.) St. Francis kneeling in prayer before a crucifix. On copper 0,53½ h., 0,39½ w.

Purchased in 1742 by Le Leu in Paris, as *Domenichino*, for 1000 Livres.

Ridolfi (Claudio).

Born at Verona, died at Corinaldo 1644.

329. (33 d.) The Annunciation. On canvas, 0,70 h., 0,56 w.

Obtained by Kindermann. Old inven. 1722; later, taken from the Royal Chapel for the Gallery.

Turchi (Alessandro), called *l'Orbetto.*

Born, 1582, died at Verona, 1648.

330. (2 b.) The Nativity. On slate, 0,45½ h., 0,38 w.

Signed: ALEXANDER D. TVRCIS. F.

331. (33 d.) Simeon in the Temple, holding the Infant Christ in his arms. On copper, 1,06 h., 0,81 w.

Signed: ALEXANDER VERONENSIS. F.

Purchased in 1743 by de Brays from the Carignan Collection, for 500 Livres.

332. (5 c.) Christ crowned with thorns, holding a reed in his bound hands. Oval, on slate, 0,15 h., 0,11w.

333. (32 d.) The Martyrdom of St. Stephen. On amethyst. Elliptical form, 0,25 h., 0,33 w.

334. (2 c.) The Trinity. On black slate, 0,33½ h., 0,28 w.

335. (2 c.) The Virgin offering her breast to the Infant Jesus. On slate, 0,25½ h., 0,14½ w.

Obtained through Kindermann. Old inven. 1722.

336. (2 c.) Venus holding the dead body of Adonis in her lap. On black slate, 0,27 h., 0,34½ w. ✻ (II. 15.)

Purchased by De Brays in Paris, 1742, from the Collection of M. Dubreuil.

337. (C 1.) The Judgment of Paris. On wood, 0,59 h., 0,83 w.

From the Collection of Senator Isolani in Bologna.

338. (36 a.) Venus finds Adonis dead. On canvas, 0,66 h., 0,90 w.

From the Wallenstein Collection, 1741.

Same Artist. (?)

339. (C. 3.) David with the sword and head of Goliath. On canvas, 1,27 h., 1,15 w.

From Poland, as an original by an unknown artist. Old inven. 1722.

Varotari (Alessandro), named *Padovanino**.
Born, 1590; died, 1650.

340. (5 c.) Judith with the head of Holofernes. On canvas, 1,30 h., 0,94 w.

Purchased by Leplat in 1725. Old inven. 1722.

341. (33 c.) Cleopatra. On canvas, 1,09 h., 0,92 w.

Purchased as the above, as *Discipul di Tiziano.*

342. (33 c.) Lucretia. On canvas, 1,09 h., 0,93 w.

Obtained as above.

343. (5 c.) A Head; a study. On canvas, 0,41 h., 0,28½ w.

Purchased by Kindermann, as *Salviati.* Old inv. 1722.

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* Descended from the Weihrotter family in Augsburg. His father, Darius, changed his German name on removing to Padua.

Liberi (Pietro).

Born at Padua about 1600; died at Venice 1677.

344. (E 3.) The Judgment of Paris. On canvas, 1,97 h., 1,66 w.

Obtained by Kindermann. Old inven. 1722.

345. (5 a.) Youth protected by Wisdom. On canvas, 1,19 h., 1,01 w.

Obtained as above.

Vecchia (Pietro della).

Born at Venice, 1605; died there, 1678.

346. (37 c.) Portrait of Chevalier Bayard (?) On canvas, 1,17 h., 0,99 w.

From Casa Gheltof in Venice. Cat. Guar.

347. (33 d.) An old woman with three children, one of whom she is striking with a slipper. On canvas, 0,99 h., 1,16 w.

348. A mailed warrior with a red flag. On canvas, 1,16 h., 0,92 w.

Obtained by Bernardo Benzoni in Venice. See Nos. 297 and 298.

349. (33 c.) Saul with the head of Goliath; behind him, David. On canvas, 1,18 h., 1,01 w.

Obtained by Mordax. Old inven. 1722.

350. (36 d.) A fortune-telling scene. On wood, 0,17 h. 0,27 w.

Carpione (Giulio).

Born at Venice, 1611; died at Verona, 1674.

351. (3 c.) Latona changes the Phrygian peasants, who trouble the wather into frogs. On canvas, 1,09 h., 1,32½ w.

Purchased in 1738 by L. Rossi. Inv. 8vo.

352. (3 a.) The nymph Coronis, pursued by Neptune, is metamorphosed by Minerva into a white crow. On canvas; same size as the preceding.

Purchased in 1744 by V. Rossi from Casa Grimani Calergi in Venice.

353. (37 a.) Bacchus and Ariadne with their train. On canvas, 1,10 h.. 1,53 w.

Obtained by Leplat in 1725. Old inven. 1722.

354. (34 d.) Fauns and bacchantes under a tree; a bacchante and a faun dancing. On canvas, 1,17 h., 1,52 w

Obtained as above.

Ferabosco (Girolamo).

Born at Padua; painted about 1630 in Venice.

355. (E 3.) A young woman endeavouring to elude the grasp of Death. On canvas, 0,74 h., 0,60 w.

Mod. purchased, as *Guido Cagnacci.*

Celesti (Andrea).

Born at Venice, 1639; died there, 1706.

356. (E 1.) The massacre of the Innocents. On canvas, 2,72 h., 4,34 w.

Obtained by Kindermann. Old inven. 1722.

357. (E 1.) The Israelites bringing their gifts to make the golden calf. On canvas, 1,49 h., 2,01 w.

Obtained in 1725 by Leplat. Old inven. 1722.

358. (E 3.) Bacchus and Ceres. On canvas, 1,78 h., 1,90 w.

Obtained as above.

Pozzo (Andrea).

Born at Trient, 1642; died in Venice, 1709.

359. (34 c.) The Infant Christ asleep. On canvas, 0,72 h., 0,95 w.

Bellucci (Antonio). Pensioned by the Elector Johann Wilhelm of the Palatinate.

Born at Venice, 1654; died, 1725.

360. (37 b.) Venus feeding a white dove; at her side Cupid. On canvas ,1,35 h., 1,78 w.

Obtained by Leplat in 1731. Old inven. 1722.

361. (3 b.) The Virgin wrapping the Infant Christ in swaddling clothes. On canvas, 0,71 h., 0,56 w.

Trevisani (Francesco).

Born at Capo d'Istria, 1656; died in Rome, 1746.

362. (E 1.) The massacre of the Innocents at Bethlehem. On canvas, 2,48 h., 4,66 w.

Purchased in 1745 by Algarotti in Venice, as *Luca Giordano. (?)*

363. (35 b.) The Holy Family. On wood, 0,40 h., 0,32 w.

Purchased in 1743 by Algarotti in Venice.

364. (F 4.) Repose on the flight into Egypt. On canvas, 2,47 h., 2,78 w.

365. (F 2.) The Virgin showing the Infant Christ to the young John. On canvas, 0,97 h., 0,74 w. ✻ (III. 19.)

Purchased in 1743 by Rigaud in Paris, for 1500 Livres.

366. (2 b.) The Virgin and Child, whose hands are kissed by Elisabeth. On canvas, 0,65 h., 0,50 w.

367. (2 c.) Christ on the Mount of Olives. On canvas, 0,46 h., 0,64½ w.

Obtained in Poland, as *Carlo Maratti.* Old inven. 1722.

368. (2 b.) St. Anthony of Padua heals a wounded man by prayer. On canvas, 0,77 h., 0,34 w.

369. (C 2.) Ecstasy of St. Francis. On canvas, 0,75 h., 0,63 w.
Purchased by Siegmund Striebel in 1751.

Artist unknown.

369 a. (4 b.) Portrait of a man. On canvas, 0,68 h., 0.51 w.
From the Rezzonico Collection in Venice. Purchased in September 1869, from the estate of Unger in Berlin. Price 120 Thlr.

369 b. (3 a.) Portrait of a man. Three-quarter length. This picture resembles a portrait of Macchiavelli (1469—1527), which has been engraved from a painting by Santi di Tito. On canvas, 1,01 h., 0,68½ w.
Purchased as above. Price 120 Thlr.

370. (37 d.) Madonna and Child and St. Anna. On canvas, 0,49 h., 0,38 w.

Ricci (Bastiano).
Born at Cividal di Belluno, 1662; died at Venice May 13. 1734.

371. (5 a.) A sacrifice. On canvas, 0,56 h., 0,73 w.

372. (5 a.) Similar subject to the above. On canvas, 0,56 h., 0,72 w.
Both purchased in 1743 by Algarotti from Zanetti in Venice, for 100 sequins.

373. (37 c.) The Ascension. On canvas, 2,71 h., 3,04 w. ✻ (III. 16.)
From the Catholic Church. Old inven. 1722.

Diziani (Gasparo). Scholar of *Bastiano Ricci*.
Died in Venice, 1767.

373 a. (35 c.) An artist painting a portrait from life. (Caricature.) On canvas, 0,85 h., 0,73 w.

Ricci (Marco).

Born at Belluno, 1679; died at Venice 1730.

374. (34 a.) A champaign country; in the middle-ground, a town with a bridge leading to it. On canvas, 0,98 h., 1,52 w.

375. (38 a.) A landscape; in the fore-ground, St. Jerome. On canvas, 1,49 h., 1,13 w.

376. (38 a.) Companion piece. The penitent Magdalene. On canvas, 1,45 h., 1,11 w.

377. (38 a.) A landscape; in the middle-ground, a tower and a river, spanned by a bridge. On canvas, 0,98 h., 1,30 w.

378. (38 a.) A landscape. A laden mule and its driver coming over a hill. On canvas, 0,97 h., 1,30 w.

379. (36 b.) A landscape. In the fore-ground, a stream in which some cattle are standing. On canvas, preceding size.

380. (34 d.) A landscape with mountains and buildings in the distance. A sleeping shepherd is lying near a group of trees. On canvas, 1,27 h., 1,29 w.

381. (38 b.) A landscape; in the fore-ground, a large fountain; farther off, a lime-kiln. On canvas, 1,25 h., 1,24 w.

382. (34 a.) A winter landscape. On canvas, 1,00 h., 1,46 w.

383. (38 c.) Mountain scenery with a brook. On canvas, 0,98 h., 1,31 w.

Nos. 374, 377—382, purchased in 1738 by Rossi in Venice. Inven. 8vo.

Carlevaris (Luca), *da Casa Zenobio.*
Born at Udine, 1665; died at Venice, 1708.

384. (37 c.) View of the Palace of the Doges in Venice, and the landing of the Imperial Ambassador, Count Colloredo. On canvas, 2,59 h., 1,30 w.

Molinari (Giovanni Battista).
Born, 1636; lived in Venice about 1660.

385. (34 a.) Noah drunken with wine. On canvas, 2,02 h., 2,37 w.
Purchased in 1741 by Rossi in Venice. Inv. 8vo.

Molinari (Antonio).
Born at Venice, 1665; still living in 1727.

386. (35 a.) Psyche regards the sleeping Cupid by lamp-light. On canvas, 1,88 h., 1,65 w.

Negri (Pietro).
Lived in Venice about 1673.

387. (37 c.) The dying Agrippina is brought before her son Nero. On canvas, 1,37 h., 1,64 w.
Bought by Rossi in 1731, as *Jordan.* Inv. 1722. A. 2307.

Piazzetta (Giovanni Battista).
Born at Venice, 1682; died 1754.

388. (36 d.) Abraham's Sacrifice. On canvas, 1,53 h., 1,16 w.
From the Wallenstein Collection in Dux, 1741. Inven. 8vo.

389. (34 d.) David with the head of Goliath. On canvas, 0,84 h., 0,99 w.

390. (36 b.) A Standard-bearer. On canvas, 0,88 h., 0,72 w.
Both purchased by Algarotti in Venice, 1743.

Migliori (Francesco).
Born at Venice, 1684; died there, 1734.

391. (37 b.) Bacchus and Ariadne. On canvas, 2,98 h., 4,04 w.
From the palace of the Crown Prince. Old inven. 1722.

392. (37 a.) Europa sitting on the bull, which is crowned with wreaths by her companions. On canvas, 2,99 h., 4,04 w.

393. Wanting.

394. (35 a.) Abraham's Sacrifice. On canvas, 2,64 h., 1,99 w.
Nos. 392 and 394 purchased by Kindermann. Old inven. 1722.

395—397 wanting.

Eismann (Carl), named *Briseghella.*
Born at Venice, 1679; adopted son of J. A. Eismann.

398. (28 d.) Fierce combat under the walls of a fortress. On canvas, 0,68 h., 1,39 w..
Purchased in Prague by Riedel in 1742.

399. (28 b.) A sharp engagement of cavalry. On canvas, 0,37½ h., 0,73 w.

400. (28 b.) Cavalry combat not far from the walls of a town. On canvas; preceding size.
Both purchased in 1741 by V. Rossi, as *"del padre Giacomo Borgognon"* for 230 Thlr.

401. (28 d.) A Battle-field. An officer is giving orders. On canvas, 0,95 h., 1,56 w.

Nogari (Giuseppe).
Born at Venice, 1700; died there, 1763.

402. (5 c.) A miser pouring money out of a purse, and holds a key in his hand. On canvas, 0,75 h., 0,59 w.

403. (5 c.) An old man with a fur cap, holding a pair of spectacles and a sheet of paper. On canvas, 0,76 h., 0,60 w. ✻ (III. 50.)

404. (5 a.) An old man with a black cap, holding a pair of spectacles. On wood, 0,61 h., 0,45 w.

405. (5 a.) An old woman, warming her hands over a pan of coals. On wood, 0,60 h., 0,43½ w. ✻ (III. 50.)

406. (35 b.) An old man with gray hair and beard. On canvas, 0,87 h., 0,73 w. Doubtful whether by Nogari or not.

407. (5 c.) St. Peter. On canvas, 0,85 h., 0,61 w.

Nos. 402—407 purchased by Algarotti in Venice in 1743 from the Artist, for 15 Ducats d'or each.

Nazari (Bartolo).

Born at Bergamo, 1699; died in Venice, 1758.

408. (5 a.) Portrait of an old man. Bust. On canvas, 0,49 h., 0,38 w.

409. (5 a.) Portrait of an old woman. On canvas, preceding size.

Both purchased by Algarotti in Venice 1743, for 15 Ducats d'or each.

Diamantini (Giovanni Giuseppe), *il Cavaliere.*

Born in the Romagna; lived in Venice about 1740.

410. (38 d.) David with the head of Goliath. On canvas, 1,18 h., 0,86 w.

411 and 412, wanting.

Rotari (Pietro), Count.

Born at Verona, 1707; died in St. Petersburg, 1762.

413. (33 a.) Repose on the flight to Egypt. Night-piece. On canvas, 2,71 h., 2,07 w.

414. St. James. On canvas, 0,54 h., 0,44 w.
(37 d.)

415. St. Francis. On canvas, 0,45 h., 0,35 w.
(37 d.)

416. St. Magdalene. On canvas; preceding size.
(5 b.)

417. Prince Albert of Saxony, later known as the
(33 a.) Duke of Teschen. On canvas, 1,06 h., 0,88 w.

418. Prince Charles, afterwards Duke of Courland.
(33 a.) On canvas; preceding size.

419. Princess Mary Anna, afterwards Electress of
(33 d.) Bavaria. On canvas, 0,85 h., 0,69 w.

420. Portrait of Frederick Christian, Elector of Saxony.
(33 a.) On canvas, 1,04 h., 0,85 w.

421. Portrait of Prince Xaver, Administrator of
(33 b.) Saxony. On canvas, 1,07 h., 0,86 w.

422. Princess Elisabeth. On canvas, 1,07 h., 0,88 w.
(33 b.)

423. Prince Clement; afterwards Elector of Treves.
(33 b.) On canvas, 1,07 h., 0,87 w.

424. Princess Kunigund. On canvas; preceding size.
(33 a.)

Venetian School.

425. Venus. On canvas, 1,33 h., 2,04 w.
(38 b.) Purchased by V. Rossi, as *del Fasolo.* (Titian's style.) Inv. 8vo.

426. The Holy Family. On canvas, 0,77 h., 1,01 w.
(32 b.) Purchased by V. Rossi, as *Paolo Veronese.* (?)

427. (35 c.) Venus. On canvas, 0,61 h., 0,74 w.

428. (4 b.) Portrait of a lady in a dress of cloth, woven with gold. On canvas, 0,67 h., 0,58 w.

From the Green Vaults, as a painting by *Van Dyk*. Old inven. 1722.

429. (36 d.) St. Thomas, receiving the girdle of the Virgin Mary. On canvas, 2,75 h., 1,18 w.

430. (32 a.) The Betrothal of St. Catherine. On canvas, 0,87 h., 0,79 w.

From the reserved pictures in 1855. Restored by Schirmer.

431. (36 a.) Sketched copy from the ceiling-picture "the Apotheose of Venezia" by Paul Veronese in the "sa ladel maggior consiglio" in the Ducal palace at Venice. On paper, 1,26 h., 0,79 w.

From the reserved pictures in 1861.

Artists unknown.

432. (38 a.) The Archangel Michael. On canvas, 1,05 h., 0,76 w.

433. (38 d.) Icarus receiving wings from his father Daedalus. On canvas, 1,14 h., 0,98 w.

Obtained by Lerlat in 1731. Inv. 8vo.

434. (38 c.) The adulteress before Christ. On canvas, 1,10 h., 1,32 w.

Taken from the Kunstkammer, as *Pordenone's style*. Old inven. 1722.

Bolognese School.

Raibolini (Francesco), named *Francia.*
Born at Bologna between 1450 and 1453; died there Jan. 6, 1517.

435. (1a.) Adoration of the Magi, and the shepherds. On wood, 0,41 h., 0,59 w.

436. (1a.) The Virgin and Child, who holds a bird in his hands; near him the infant John. On wood, 0,57 h., 0,47 w.
Both mentioned in the *Abridgment* of 1782, as *Pietro Perugino.*

437. (D 3.) The baptism of Christ. On wood, 2,09 h., 1,72 w.
Signed: FRANCIA AVRIFEX BON. F. M. V. VIIII. According to Vasari, this picture was formerly in Modena; it is not, however, mentioned in the list of our pictures purchased in Modena. It was damaged during the bombardment of Dresden in 1760 by a fragment of a shell.

Longhi (Luca). or Longhis
Born at Ravenna, 1507; died, 1580.

438. (32a.) A Holy Family. On canvas, 0,87 h., 0,72 w.

Fontana (Prospero).
Born at Bologna, 1512; died, 1570.

439. (35a.) The Holy Family with St. Cecilia and St. Catherine. On wood, 0,74 h., 0,62 w.

Pellegrini, named *Tibaldi.*
Born at Bologna, 1522; died at Milan, 1592.

440. (38b.) St. Jerome with an angel. On canvas, 1,73 h., 1,35 w.

Sammacchini (Orazio).

Born at Bologna, 1532; died, 1577.

441. (2b.) The Holy Family; St. Catherine kneels at the side. On wood, 0,95 h., 0,75 w.

From the Collection of the Marchese Monti in Bologna.

Procaccini (Camillo).

Born at Bologna, 1546; died at Milan, 1626.

442. (F 3.) St. Rochus healing people infected with the plague. On canvas, 3,31 h., 4,76 w. ✻ (II. 18.)

Mod. purchase. Restored in 1839 by Schirmer. This picture, and Nr. 452, were painted for the Canonicus Brami, who presented them to the fraternity of St. Rochus in Reggio.

Procaccini (Giulio Cesare).

Born at Bologna, 1548; died in Milan, 1626.

443. (E 2.) A man leaping into a boat with a woman in his arms. Below him, lies a wounded man. On canvas, 2,65 h., 2,49 w.

Mod. purchase. As *Ratto di Elena* by Cav. Liberi.

444. (F 3.) The Virgin kneeling; the Infant Christ clings to her and extends his hands towards some fruit, which an angel holds in a basket. On the left, Joseph. On wood, 1,62 h., 1,08 w. ✻ (I. 17.)

Purchased by J. Perodi in 1728. Old inven. 1722. From the Belgiojoso Collection in Milan. Cat. Guar.

School of this Artist.

445. Similar composition to the preceding. On canvas, 0,78 h., 0,97 w.

Fontana (Lavinia).

Born, 1552; died at Bologna, 1602. Daughter of Prospero Fontana.

446. (3b.) The Holy Family. On wood, 0,40 h., 0,32 w. From the Collection of the Abbate Branchetta in Bologna. Signed LAVINIA PROSPERI FONTANAE . . . . FACIEBAT A° MD . . . .

Carracci (Lodovico).

Born at Bologna, 1555; died, 1619.

447. (F2.) Christ crowned with thorns, supported by angels. On canvas, 0,85 h., 1,00 w. ✻ (I. 18.)

Mod. purchase, as *Annibale Carracci.*

448. (2b.) Repose on the flight into Egypt. On canvas, 0,73 h., 0,50 w.

Purchased in 1742, as *Annibale Carracci* by De Brays from the Carignan Collection in Paris.

Carracci (Annibale).

Born at Bologna, November 3, 1560; died in Rome, July 16, 1609.

449. (F3.) The Genius of Fame. On canvas, 1,74 h., 1,14 w. ✻ (II. 19.)

Mod. purchase, as, *il Valore.*

450. (F1.) The Assumption of the Virgin. On canvas, 3,81 h., 2,43 w. ✻ (I. 19.)

Dated: MDLXXXVII. Mod. purchase. Painted for the fraternity of St. Rochus in Reggio.

451. (F3.) The Evangelist Matthew, St. Francis and John before a throne, on which is seated the Virgin with the Infant Christ. On canvas, 3,84 h., 2,55 w. ✻ (I. 20.)

Signed: HANNIBAL CARRACTIVS BON. F. MDLXXXVIII. Mod. purchase.

452. (F 3.) St. Rochus dispensing alms. On canvas, 3,31 h., 4,77 w. ✻ (I. 21.)
Mod. purchase. See No. 442.

453. (F 2.) Madonna and Child, to whom the young John brings a swallow. On canvas, 1,00 h., 0,85 w
Mod. purchase.

454. (3 c.) Head of Christ. On copper, 0,51½ h., 0,38 w. ✻ (III. 5.)

455. (3 a.) Portrait of Giovanni Gabrielle, named il Siello, or Mascarone, playing on a lute. He was a celebrated comic actor. On canvas, 0,76 h., 0,64 w,
Mod. purchase. Mentioned in Guarienti's list as missing; it was sent later.

Same Artist. (?)

456. (38 a.) Portrait of a painter with a brush in his right hand and a cup in his left hand. On canvas, 0,62 h., 0,50 w.
Mod. purchase.

457. (1 a.) Portrait of Antonio Carracci, natural son and pupil of Agostino, at the age of nine years. On canvas, 0,65 h., 0,49 w.
Mod. purchase, as a painting by *Annibale Carracci.*

Carracci's School.

458. (F 4.) Death of St. Francis. On canvas, 1,72 h., 1,20 w.

459. (35 b.) Same subject. On wood, 0,44 h., 0,37 w.
Mod. purchase, as an original by *Annibale Carracci.*

460. (2 b.) Descent from the Cross. On canvas, 0,68 h., 0,44 w.

461. (2b.) The three Maries at the Sepulchre. On wood, 0,38 h., 0,32½ w.

Purch. by Kindermann, as *Ann. Carracci.* Old inv. 1722.

462. (H1.) Peter, the Apostle. On canvas, 0,65 h., 0,49 w.

463. (H1.) Paul, the Apostle. On canvas, 0,65 h., 0,48 w.

464. (36d.) Repose on the flight into Egypt. On copper, 0,71 h., 0,51 w.

Purchased by Rossi in Italy in 1741, as *A. Sacchi,* for 300 Thlr. Inv. 8vo.

465. (36d.) A Holy Family. On copper, 0,42 h., 0,31 w.

Obtained by the Lescherinn as *Albano.* Old inv. 1722.

466. (37d.) Portrait of a young man with short hair. On wood, 0,47 h., 0,34 w.

From the Collection of Count Wallenstein in Dux, in 1741. Inven. 8vo.

Sabbatini (Lorenzo) *da Bologna.*

Born about 1533; died in Rome, 1577.

467. (2b.) The betrothal of St. Catherine with the Infant Christ. On canvas, 0,97 h., 0,75 w.

From Casa Bellucci in Bologna.

Facini (Pietro).

Born, 1562; died at Bologna, 1602.

468. (3b.) Madonna and Child with many saints. On copper, 0,42 h., 0,31½ w.

Purchased by Kindermann, as in the style of *Parmesano.* Old inven. 1722.

469. (3b) The betrothal of St. Catherine with the Infant Christ; near them, SS. Barbara, Apollonia and Jerome. On wood, 0,26 h., 0,19½ w.

Purchased by Kindermann, as a copy of *Parmegiano*. Old inven. 1722.

Reni (Guido).

Baptized November 7, 1575, at Bologna; died there, Aug. 18, 1642, at 2 o'clock A. M.

470. (F2.) Venus reposing on a couch; Cupid hands her a dart. On canvas, 1,35 h., 1,76 w.

Restored by Palm.

471. (3a.) Bacchus as a child, leaning against a cask, and drinking wine from a bottle. On canvas, 0,72 h., 0,56 w. ✻ (I. 24).

Mod. purchase.

472. (F4.) Ninus and Semiramis. On canvas, 3,94 h., 2,18 w. ✻ (II. 20.)

Purchased by the Canonicus Crespi from the Marchese Giov. Nicolò Tanara, as "Solomon and the Queen of Sheba", for 3000 Ducats gold; as per contract dated July 13, 1752, and an accompanying certificate of the *Academici Clementini* of Bologna of its being a genuine original. See Introd. pag. 37.

473. (2c.) The Infant Christ asleep, adored by his mother. Oval, on canvas, 0,70 h., 0,90 w.

Purchased by Prince Xaver and Count Bose, Dec. 15, 1764; price, 860 Thlr.

474. (3c.) Christ crowned with thorns, holding a reed in his bound hands. On copper, 0,76 h., 0,59 w. ✻ (III. 4.)

Purchased by Gialdi and Guarienti in 1748, from the Imperial Gallery in Prague.

475. (3 c.) Christ with the crown of thorns. Companion picture to the preceding. On canvas, 0,79 h., 0,65 w.

476. (F 1.) The Saviour after his resurrection appearing to Mary; behind, St. Borromaeus, an angel, Adam and Eve. On canvas, 3,22 h., 1,98 w. ✻ (I. 22.)

477. (F 2.) St, Jerome; a cross and a stone in his hands, On canvas, 0,79 h., 0,65 w.

Purchased in Dresden, as an original picture; artist unknown. Old inven. 1722.

478. (F 1.) St. Jerome, St. Crispin and St. Crispinianus before a throne, on which sits the Virgin with the Infant Christ. On canvas, 3,19 h., 2,13 w. ✻ (I. 23.)

Mod. purchase. Originally painted for the altar in the chapel of the guild of shoemakers in the church St. Prospero at Reggio. It was afterwards placed by the Dukes of Modena in their gallery.

479. (3 c.) Christ crowned with thorns. Celebrated picture. Oval, on wood, 0,48 h., 0,36½ w. ✻ (III. 26.)

Presented by His Holiness, Pope Innocent XII., to King Augustus II. Restored by Palm.

Copy after **Guido Reni**, attributed to *Gessi*.

480. (38 c.) David with the head of Goliath. On canvas, 2,33 h., 1,49 w.

Purchased by Riedel in Vienna, 1741. Inven. 8vo.

School of **Guido Reni.**

481. (35 c.) A female figure with the emblems of Samson and Hercules. On canvas, 0,80 h., 0,65 w.

From Schloss Lichtenburg. Old inven. 1722.

Zampieri (Domenico), named *il Dominichino*.

Born, October 21. 1581, at Bologna; died in Naples, April 15, 1641.

482. Charity. On canvas, 1,20 h., 1,98 w.
(F 2.) Purchased in 1845, from the heirs of Inspector Matthaei, for 600 Thlr.

School of **Dominichino.**

483. Four children with the emblems of the Fine
(38 b.) Arts, and Commerce; near, a table with a variety of viands. On canvas, 1,32 h., 1,61 w.
Purchased in Venice by V. Rossi, 1738, as an original. Inv. 8vo.

484. St. Sebastian. On canvas, 1,38 h., 0,94 w.
(H 4.)

485. An old man with upturned eyes. A study. On
(3 c.) wood, 0,51½ h., 0,46 w.
From Prof. Steinla's Collection.

Spada (Lionello).
Born at Bologna, 1576; died at Parma, May 17, 1622.

486. The scourging of Christ. Half length. On canvas,
(5 c.) 0,69 h., 0,55 w.
Mod. purchase.

487. David with the head and sword of Goliath. On
(36 b.) canvas, 0,74 h., 0,99 w.
Mod. purchase.

488. Cupido with a leopard. On canvas, 0,87 h., 1,03 w.
(36 d.) Mod. purchase.

Tiarini (Alessandro).
Born at Bologna, March. 20, 1577; died, Feb. 8, 1668.

489. Medor and Angelica. On canvas, 1,05 h., 1,38 w.
(38 b.) ✻ (II. 25.)
Mod. purchase.

Danedi (Guiseppe), named *Montalti.*
Born at Treviglio, 1629; died at Milan, 1689.

490. (36 b.) St. Anthony of Padua caressing the Infant Jesus who stands before him on a table. On canvas, 0,84 h., 0,74 w.
Mod. purchase.

Torre (Flaminio).
Born at Bologna; died there, 1661.

491. The Holy Family. On canvas, 1,07 h., 0,88 w.
Mod. purchase.

492. (2 b.) St. Apollonia. On copper, 0,44 h., 0,34 w.
Mod. purchase.

493. (4 a.) Copy of "The Tribute Money", (*il Cristo della Moneta)* of Titian. No. 222. On wood, 0,75 h., $0{,}56\frac{1}{2}$ w.
Mod. purchase.

Albano (Francesco).
Born at Bologna, March 17, 1578; died, October 4, 1660.

494. (3 b.) Cupids around the statue of Amor. In the distance, the rape of the Proserpine. On copper, 0,74 h., 1,00 w. ✻ (II. 21.)
Mod. purchase.

495. (3 a.) Diana and her nymphs at a fountain in a rocky grotto. In the distance, the fleeing Actaeon. On canvas, 0,75 h., 0,95 w.
Mod. purchase. Relined in 1837.

496. (F 3.) Galatea, surrounded by Cupids, drawn on a shell by dolphins. On canvas, 1,86 h., 1,23 w.
Purchased by Kindermann. Old inven. 1722.

497. (3b.) Venus and Vulcan in the fore-ground of a landscape. Cupids practising with the bow and arrows. On canvas, 1,39 h., 1,82 w.

Purchased by Le Leu in Paris, 1743, for 1500 Livres.

498. (35b.) Diana and her nymphs; a garment hides her from the view of the fleeing Actaeon. (The female figures were retouched by Dietrich.) On canvas, 0,76 h., 1,00 w.

Purchased by V. Rossi, 1741. Inv. 8vo. 480 Thlr.

499. (3a.) The expulsion from Paradise. On canvas, 0,94 h., 1,27 w.

Purchased by J. A. Riedel in Vienna, 1741.

500. (3b.) The creation of Eve. Round. On canvas, 0,68 diameter. ✻ (III. 33.)

Purchased by De Brays in 1742 from the Collection of Prince Carignan; price, 1500 Livres. Relined in 1838.

501. (5b.) Angels and shepherds adore the Infant Jesus. Above in a glory, angels with musical instruments. On copper, 0,34 h., 0,43 w.

Purchased by De Brays in Paris, 1742, from the Collection of M. Dubreuil.

502. (2b.) Repose on the flight to Egypt. On canvas, 0,67 h., 0,82 w.

Purchased by De Brays in 1741, from the Carignan Collection in Paris, for 3000 Livres. Afterwards taken from the Royal Palace and placed in the Gallery.

503. (2b.) The Holy Family. On copper, 0,67 h., 0,51 w.

Purchased by Leplat. Old inven. 1722.

Passarotti (Bartolomeo).

Died at Bologna, June 3, 1592.

504. (32b.) Portrait of the Artist with his family. On canvas, 1,03 h., 1,40 w.

From the Collection of the Marchese Monti in Bologna.

Gessi (Francesco).

Born at Bologna, 1588; died, 1620.

505. (3b.) Magdalene with a cross in her hand. On canvas, 0,76 h., 0,63 w.

Obtained through Bernardo Benzoni in 1748, from Venice. See Nos. 297 and 298.

Barbieri (Francesco), commonly called *Guercino.*

Born at Cento, near Bologna, Feb. 8, 1591; died, Dec. 22, or 24, 1666.

506. (F1.) Venus finds Adonis dead. On canvas, 2,09 h., 2,70 w.

507. (F1.) The birth of Adonis. On canvas, 2,10 h., 2,70 w.

508. (F2.) Venus discovers the body of Adonis. Cupid drags the boar by the ear before her. On canvas, 2,06 h., 2,52 w. ✻ (II. 23.)

Painted in 1647 for Cardinal Mazarin, as a companion picture to No. 509.

509. (F2.) Cephalus weeping over the body of Procris. On canvas, 2,06 h., 2,51 w. ✻ (II. 22.)

Both purchased by Rigaud and Le Leu in 1744, for 4000 Livres, from the Collection of Prince Carignan in Paris. Cephalus was painted in 1644 by order of the Marchese Cornelio Bentivoglio, for Anna of Austria, Queen of France, by whom it was presented to Cardinal Mazarin. After his death, it came into the possession of the Princes of Carignan.

510. (F2.) Diana. On canvas, 1,28 h., 1,03 w.

Painted for Lorenzo Delfino in Venice. Purchased by V. Rossi in 1738. Inv. 8vo.

511. (F 2.) Queen Semiramis is informed by a messenger of the outbreak of an insurrection in Babylon. On canvas, 1,30 h., 1,78 w.

Painted for Cardinal Cornaro in Venice. Mod. purchase.

512. (F 4.) The wounded Dorinda in the arms of Linco, who shows her wound to Silvio. On canvas, 2,25 h., 2,94 w. ✻ (III. 18.)

A scene from *"Pastor Fido"* of Guarini. Painted for Count Alfonso de Novellara. Purchased in 1744 by Louis Talon in Madrid as *Correggio.*

513. (33 c.) Lot and his daughters. On canvas, 1,75 h., 2,24 w.

Purchased by Rigaud and Le Leu in 1774, from the Collection of Mons. Polignac (who had bought it in Rome for 14.000 Livres) for 4500 Livres.

514. (5 b.) St. Matthew, the Evangelist. On canvas, 0,89 h., 0,72 w.

515. (5 b.) St. Mark, the Evangelist. On canvas, 0,88 h., 0,70½ w.

516. (5 b.) St. Luke, the Evangelist. On canvas, 0,87½ h., 0,71 w.

517. (5 b.) St. John, the Evangelist. On canvas, 0,88 h., 0,70 w.

Nos. 514—517. Mod. purchase.

518. (3 c.) The Holy Family. On canvas, 1,14 h., 1,52 w.

519. (2 a.) St. Veronica. On canvas, 0,79 h., 0,67 w.

Obtained through Leplat, marked as "an unknown original St. Magdalene". Old inv. 1722. Designated in Cat. Guarienti as *Cremonesa da Ferrara* (?) Restored by Palm. in 1827.

Same Artist (?)

520. Ecstasy of St. Francis. On canvas, 1,64 h., 1,27 w.
(H4.) See No. 69, concerning its purchase.

Old copy after **Guercino.**

521. Death of Dido. On canvas, 0,93 h., 1,28 w.
(32b.) Purchased by Count Wackerbarth, as an original, 1722, Easter fair. Old inv. 1722. A. 89. The original, life size, said to be in the Palazzo Spada in Rome.

School of **Guercino.** (?)

522. Martyrdom of St. Stephen. On wood, 1,10 h.,
(36a.) 0,88 w.

Canlassi (Guido), called *Cagnacci.*

Born at Castel San-Arcangelo, near Rimini, 1601; died at Vienna, 1681.

523. The penitent Magdalene. On canvas 0,76 h., 0,64 w.
(H4.) Obtained through Leplat in 1725. Old inven.

Ricchi (Pietro), called *il Lucchese.*

Born at Lucca, 1506; (?) died, 1576. Pupil of *Guido Reni.*

524. The Betrothal of St. Catherine with the Infant
(34c.) Christ. On canvas, 1,41 h., 1,95 w.

Purchased by V. Rossi in 1738. Inven. 8vo. Designated as "*Ann. Carrache da Paolo Veronese*". (!)

Cantarini (Simone), called *da Pesaro* or *il Pesarese.*

Born at Oropezza. near Pesaro, 1612; died at Verona, Oct. 15, 1648.

525. Joseph fleeing from Potiphar's wife. On canvas,
(F3.) 1,34 h., 1,79 w. ✻ (II. 26.)

Purchased in 1750 by Bianconi and Guarienti, from the Collection of the Abbate Branchetta in Bologna, for 1000 Scudi.

Mola (Pietro Francesco).

Born at Coldre, near Como, 1612; died at Rome, 1668.

526. (35 b.) Dido's death. On wood, 0,48 h., 0,65 w.

527. (C 3.) Hero and the body of Leander. On canvas, 1,11 h., 1,59 w.

Cignani (Carlo).

Born at Bologna, 1628; died at Forli, 1719.

528. (3 a.) Joseph escaping from Potiphar's wife. On canvas, 1,00 h., 0,98 w. ✻ (I. 46.)

Obtained in 1754 by Pietro Guarienti from Casa Contarini in Venice for 600 sequins. Restored in 1827, by Palm. and Renner.

Gennari (Benedetto).

Born at Bologna, 1633; died there in 1715, as Court-painter to Charles II. of England.

529. (F 1.) Painting (pittura) represented as a woman and Drawing, (disegno) as a man. On canvas, 2,33 h., 1,81 w.

Purchased by De Brays in Paris as *Guercino,* 1742, Price, 1200 Livres.

Franceschini (Marco Antonio).

Born at Bologna, 1648; died. 1729.

530. (F 1.) The penitent Magdalene, surrounded by consoling women. On canvas, 2,43 h., 1,71 w. ✻ (III. 48.)

Purchased by C. C. Giovannini in 1756, from the Collection of the Marchese Bovi, for 400 Ducats gold.

531. (35 a.) The birth of Adonis. On copper, 0,48½ h., 0,69½ w.

Purchased by De Brays in 1742, from the Carignan Collection in Paris, as *Carlo Cignani;* price, 2000 Livres.

Dal Sole (Giuseppe).
Born at Bologna, 1654; died, 1719.

532. (2a.) Hercules spinning in the presence of Omphale. On canvas, 0,87 h., 0,67 w.

Purchased by V. Rossi in Venice, 1741, as *Annibale Carracci.*

Crespi (Giuseppe Maria), called *lo Spagnolo di Bologna.*
Born at Bologna, 1665; died there, in 1747.

533. (32b.) The Sacrament of Matrimony. On canvas, 1,26 h., 0,96 w.

534. (33a.) The Ordination of Priests. On canvas, 1,27 h., 0,96 w.

535. (32b.) Extreme Unction. On canvas, 1,27 h., 0,95 w.

536. (33a.) The Sacrament of Confirmation. On canvas, 1,26 h., 0,93 w.

537. (33a.) The Sacrament of Confession. On canvas, 1,26 h., 0,94 w.

538. (33a.) The Sacrament of the Lord's Supper. On canvas, 1,27 h., 0,95 w.

539. (33d.) The Sacrament of Baptism. On canvas, 1,26 h., 0,94 w.

All from the Collection of Cardinal Ottoboni, for whom they were painted. Purchased by King Augustus III. from the Artist's estate. Price, 200 Scudi each.

540. (33d.) St. Joseph. Oval; on canvas, 0,89 h., 0,72 w.

541. (35d.) Adoration of the shepherds. On copper, 0,55 h., 0,65 w.

From Casa Belluzzi in Bologna. Cat. Guarienti.

542. (3b.) Madonna and Child, and the young John. On canvas, 0,23½ h., 0,20 w.

543. (5c.) Ecce Homo. On canvas, 0,88 h, 0,68 w.

544. (35d.) Portrait of the Imperial General Palfi. On canvas, 2,34 h., 1,35 w.

Viani (Maria).

Born at Bologna, 1670; died, 1711.

545. (5b.) Venus, lying on a blue cushion; at her side, Cupid. On copper, 0,29 h., 0,37 w. ✻ (III. 6.)
Restored by Renner.

Genoese and Neapolitan Schools.

Solario (Antonio de). (?)

Born at Cività in the Abruzzi about 1382; died at Naples, 1455.

(Neapolitan School.)

546. (32a.) Portrait of a young prince, crowned. On gold-ground. In the original frame. On wood 0,31½ h. 0,20 w.

There is a portrait, quite similar to this, nearly life size, in the Collection of the Earl of Stanhope, in England, with the inscription: LEONORA AUGVSTA (!!) (old). Leonore of Portugal, consort of Frederick III. Emperor of Germany.

547. (32a.) Portrait of a youthful princess. On gold-ground. Companion picture to the preceding. In the original frame. On wood, preceding size.

Perhaps the portraits of Alphonso V., the Magnanimous, King of Arragon, Sicily and Naples, (ruled from 1416—1458) and Johanna II., queen of Naples (Died, 1435.)

Purchased, June 1856, from the heirs of the Privy Counsellor von Ungern-Sternberg, for 50 Thlr.

Strozzi (Bernardo), named *il Prete Genovese.*
Born in Genoa, 1581; died in Venice, Aug. 3, 1644.
(Genoese School.)

548. (F 3.) Bathsheba informing David of the revolt of Adonijah. In the back-ground, Abishag the Shunamite. See *I. Kings,* ch. i. On canvas, 1,83 h., 1,42 w.

549. (F 3.) David with the head of Goliath. On canvas, 1,35 h., 1,01 w.

550. (36 c.) A woman holding a violoncello. On canvas, 1,25 h., 0,99 w.

Both obtained in 1743 by Algarotti, from Casa Sagredo in Venice, for 58 Ducats d'or.

Same Artist. (?)

551. (33 c.) Rebecca giving water to Abraham's servants. On canvas, 1,85 h., 1,43 w.
Purchased by Leplat in 1725. Old inven. 1722.

Stanzioni (Massimo Cavaliere).
Born at Naples, 1585; died, 1656.
(Neapolitan School.)

552. (35 b.) Natural Philosophy; an allegorical figure. On canvas, 1,27 h., 0,82 w. ✻ (III. 31.)
Engraved by Canale as *Dominichino.*

Vaccaro (Andrea).
Born at Naples. 1598; died, 1670.
(Neapolitan School.)

553. (H 1.) Christ, after his resurrection, appearing to Mary. In the back-ground, John the Baptist, Adam, Eve, Moses, Aaron, Noah and the Patriarchs. On canvas, 2,39 h., 2,55 w. ✻ (II. 36.)
Indistincly signed: AV. F. Purchased in 1723 by Lor. Rossi, as the *Old and New Testaments* by *Guido Reni.* Old inven. 1722.

Rosa (Salvator).

Born at la Renella, near Naples, June 20, 1615, died in Rome, Mar. 15, 1673.

(Neapolitan School.)

554. (H3.) A storm at sea by night. On canvas, 0,73 h., 1,13 w.

Purchased by De Brays in 1742, from Araignon in Paris, for 2000 Livres.

555. (35c.) Portrait of the Artist; an ape sits on his shoulder. On canvas, 0,80 h., 0,66 w.

From the Royal Palace, 1741. Inv. 8vo.

School of **Salvator Rosa.**

556. (H3.) Forest landscape. On canvas, 0,73 h., 0,95 w.

From the reserved pictures, 1856.

Preti (Mattia), *il Cavaliere Calabrese.*

Born at Taverna, Feb. 24, 1613; died at Malta, Jan. 13, 1699.

(Neapolitan School.)

557. (H4.) The Martyrdom of St. Bartholomew. On canvas, 1,99 h., 1,46 w. ✻ (I. 33.)

Purchased by Gialdi and Guarienti, 1748, from the Imperial Gallery in Prague.

558. (H2.) Thomas puts his finger in the scars of the Saviour. On canvas, 1,47 h., 1,99 w. ✻ (I. 34.)

Purchased by Riedel in Vienna, 1743. Inven. 8vo.

559. (H1.) Peter delivered from prison. On canvas, 2,06 h., 2,58 w. ✻ (I. 32.)

Obtained by Bernardo Benzoni, 1748, from Casa Gheltof in Venice. See Nos. 297 and 298.

Castiglione (Giovanni Benedetto).

Born at Genoa, 1616; died at Mantua, 1670.

560. (36c.) Noah taking all kinds of animals into the Ark. On canvas, 1,45 h., 1,94 w. ✻ (II. 31.)

561. (36 c.) Jacob and his family journeying to Canaan. On canvas, 1,45 h., 1,93 w. ✻ (II. 32.)

Both from Casa Sagredo in Venice.

562. (4 a.) Jacob and Rachel, returning home with their possessions. On canvas, 0,97 h., 1,31 w.

Purchased in Venice by Guarienti in 1749; price 60 sequins.

Same Artist. (?)

563. (34 d.) Sheep, goats and cattle, with shepherds and their dogs in a rich landscape. On canvas, 0,94 h., 1,31 w.

1861, from the reserved pictures.

Castiglione (Francesco), son of *Benedetto Castiglione.*

564. (35 c.) Two negroes and a dwarf, who is playing with some dogs; below the dwarf stands: *"Thonino de Mantua"*; on the dish, which a dog is licking: *"A suoij colioni"*. In the back-ground, the Duke of Mantua and attendants. On canvas, 2,08 h., 3,29 w.

Biscaino (Bartolomeo).

Born at Genoa, 1632; died there, 1657.

(Genoese School.)

565. (F 3.) Christ and the woman taken in adultery. On canvas, 1,45 h., 1,99 w. ✻ (II. 33.)

566. (2 c.) The Adoration of the Magi. On cavas, 0,55[2] h., 0,60 w.

567. (2 c.) The Circumcision of Christ. On canvas, 0,55 h., 0,60 w.

Both purchased by Kindermann, as *Luca Giordano.* Old inven. 1722.

Giordano (Luca), named *Fa presto.*
Born at Naples, 1632; died there, Jan. 12, 1705.
(Neapolitan School.)

568. (H 3.) Hercules and Omphale. On canvas, 2,29 h., 2,84 w. ✻ (I. 40.)

Signed: Luca Giordano, F. 1690. Obtained through Kindermann. Old inven. 1722. Originally painted for Don Andrea d'Avalos, Prince of Montesarchio.

569. (D 3.) Perseus with the head of Medusa, in combat with Phineus and his companions. On canvas, 2,55 h., 3,63 w. ✻ (II. 39.)

Signed: Jordanus F. Painted for the Duke of Créqui. Purchased in 1742 by De Brays, from the Carignan Collection in Paris, for 2000 Livres.

570. (H 3.) Bacchantes gazing at the sleeping Ariadne. On canvas, 1,82 h., 2,59 w. ✻ (I. 39.)

Signed Jordanus F. As *Luc. Jordan.* Old inven. 1722. A. 1572.

571. (H 2.) The dying Seneca. On canvas, 1,49 h., 2,27 w. ✻ (I. 38.)

From the Crozat Collection, 1751. Painted by Luca in one day and night in order to surpass his rival, Francesco di Maria, a scholar of Dominichino.

572. (H 2.) Lucretia and Tarquin. On canvas, 1,35 h., 1,86 w. ✻ (I. 37.)

Purchased by Lor. Rossi in 1728. Old inven. 1722.

573. (H 3.) The Rape of the Sabines. On canvas, 2,02 h., 2,29 w. ✻ (II. 40.)

Obtained through Kindermann. Old inven. 1722 Originally painted for Maria Louise d'Orleans, Queen of Spain.

574. (36 c.) Bacchus and his attendants, accompanied by all the Olympian gods, appearing to Ariadne. On canvas, 2,61 h., 1,77 w.

Purchased by Leplat. 1725. Old inven. 1722.

575. (H 1.) Abraham sending away Hagar and Ishmael. On canvas, 1,50 h., 2,03 w.
Through Kindermann. Old inven. 1722.

576. (35 b.) David with the head of Goliath. On canvas, 1,03 h., 1,28 w.
Obtained through Cardinal Salerno in 1723. Inven. 8 vo.

577. (35 b.) Abraham's servant presenting the gifts of his master to Rebecca. On canvas, 1,25 h., 1,46 w. ✻ (I. 36.)
Obtained through Jos. Perodi. Old inven. 1722.

578. (H 3.) Jacob and Rachel at the well. On canvas, 2,02 h., 2,29 w. ✻ (I. 35.)
Obtained trough Kindermann. Old inven. 1722.

579. (38 c.) The Battle of the Israelites with the Amalekites. On canvas, 1,78 h., 2,29 w.
Signed: Jordanus F. Probably spurious.

580. Lot and his daughters. On canvas, 1,50 h., 2,01 w. ✻ (II. 37.)

581. (H 1.) Susannah. On canvas, 1,67 h., 2,40 w. ✻ (II. 38.)
Signed: Jordanus F.

582. (35 a.) Madonna and Child. On canvas, 0,75 h., 0,63 w.

583. (34 d.) The penitent Magdalene. On canvas, 1,05 h., 1,27 w.
Signed: Jordanus F.

584. (H 3.) The body of St. Sebastian. On canvas, 1,98 h., 1.49 w.
Obtained through Kindermann. Old inv. 1722.

585. (38 a.) Gideon's victory over the Midianites. On canvas, 1,79 h., 2,29 w.
Companion picture of No. 579.
Both purchased in 1748 with 7 other pictures, by Bernardo Benzoni in Venice for 1210 florins.

586. (H 1.) Portrait of a young man with a skull. On canvas, 0,72 h., 0,61 w.

Placed in the Gallery in 1741, from the Royal Palace as the Artist's own portrait.

587. (35 b.) Portrait of a man in black costume, with a white collar and one hand. On canvas, 0,83 h., 0,65 w.

Signed: Jordanus, indistinctly. From the reserved pictures in 1856.

Langhetti (Giovanni Battista).

Born at Genoa, 1634; died, 1670.

(Genoese School.)

588. (F 2.) Apollo inflicting punishment on Marsyas. On canvas, 2,08 h., 2,35 w. ✻ (I. 47.)

Painted for Count Gasparo di Tiene; purchased in 1731 by Leplat. Inven. 8vo.

Solimena (Francesco), named *l'Abbate Ciccio.*

Born at Nocera de Pagani, Oct. 4, 1657; died at Naples, Apr. 5, 1747.

(Neapolitan School.)

589. (H 1.) The battle of the Lapithae and Centaurs. On canvas, 1,82 h., 2,73 w.

Obtained through Leplat in 1725. Old inven. 1722.

590. (34 b.) The Rape of Hippodamia. On canvas, 1,17 h., 1,51 w.

Obtained through V. Rossi in 1723. Inven. 8vo.

591. (38 a.) Queen Sophonisba receiving the poisoned cup from her husband. On canvas, 1,80 h., 2,30 w.

592. (H 1.) Juno, accompanied by Iris, orders Argus to watch Jo, changed into a cow. On canvas, 1,79 h., 2,29 w.

Both from the Collection of the Procurator Canale in Venice. Cat. Guarienti.

593. (H 1.) The Virgin and Child, and St. Francis de Paula; at the side, an angel with a boy. On canvas, 0,99 h., 0,98 w. ✻ (II. 41.)

594. (H 1.) Death of St. Francis. On canvas, 1,00 h., 1,00 w.

Both purchased in 1745 by V. Rossi from Casa Widmani in Venice, for 200 Sequins.

595. (3 b.) Mater Dolorosa. On canvas, 0,54 h., 0,43 w.

Paccia (Pietro), scholar of *Solimena.*

596. (35 a.) Copy of No. 593. On canvas, 0,76 h., 0,66 w.

Artist unknown. Artist of the School of *Solimena.*

597. (37 d.) Madonna. On canvas, 0,48 h., 0,36 w.

Conca (Bastiano).

Born at Gaeta, 1676; died, 1764.

(Neapolitan School.)

598. (H 3.) Herod inquiring of the three Wise Men the purpose of their journey to Bethlehem. On canvas, 2,48 h., 4,14 w.

Obtained in 1743 through P. Guérin and V. Rossi. Inven. 8vo.

Artist unknown (Bronzino ?).

599. (32 d.) David and Goliath. On wood, 1,10 h., 1,55 w.

From the Stallgebäude, as in the style of *Raphael.* Old. inven. 1722.

Spanish School.

Ruiz (Pedro). (?)

600. (J. 2.) Christ bound to a pillar; before him kneels St. Peter in episcopal vestments. On wood, 1,73 h., 0,72 w.

Purchased under this name, which, however, does not occur in the work of Cean Bermudez entitled: *Diccionario historico etc.* Passavant in the *Deutsche Kunstbl.* for the year 1853, No. 11, mentions a picture in the Cathedral in Cordova dated 1475, and signed: *"Pedro de Cordova pitor"*, which is, perhaps, by the above master.

In the Museum of Madrid, there is no picture by this master, who reminds one of Alunno (Umbrian School) and Fr. Francia.

Inscription on the picture in Gothic letters: l esta ⋮ pieca ⋮ dexo ⋮ pero ⋮ ruiz guarnicioner'o ⋮ q̄ ⋮ dios ⋮ perdone ⋮ en ⋮ gloria ⋮ y ⋮ alavanca ⋮ de ⋮ dios ⋮ nró ⋮ señor ⋮ y ⋮ de ⋮ su ⋮ gloriasa (sic) ⋮ madre.

The word *"dexo" (fundavit)* makes it more probable, that Pedro Ruiz was not the painter but the donor of the picture, especially as *"guarnicionero"* signifies, one whom we should call a maker of harness, or trunks. C. L. P.* Price, £ 11.

Morales (Luis de), named *el Divino*.

Born, at Badajoz 1509; died there, 1586.

601. (3 c.) Ecce Homo. On wood, 0,39½ h., 0,32½ w.

In 1744, from the Collection of the Marchese de la Encenada in Madrid, together with a Madonna as companion picture. Restored by Palm. in 1826.

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* Pictures marked C. L. P. were purchased in 1853 from the Collection of King Louis Philippe, sold in London. See Introd. P. 51.

Joanes, (Vicente) or Vicente (Juan Macip), named *Juan de Juanes.*

Born at Fuente de la Higuera about 1505; died at Bocayrente, 1579.

602. (H 4.) Death of the Virgin Mary. On wood, 1,20 h., 1,26 w.

Contemporary of Morales el Divino. There are pictures by him in the Museum at Madrid, in the Louvre, and in the Esterhazy Gallery in Pesth. C. L. P. Price, £ 24.

Correa (Diego).

Castilian, about 1550.

603. (J 2.) Christ crucified; on either side, Mary and John the Evangelist. On wood, 0,86 h, 0,74 w.

A picture in St. Martin de Valdeiglesias by this master bears the inscription: D. Correa fecit 1550. C. L. Price, £ 6. 5 s.

Orrente (Pedro), pupil of *Ribalta* (father), imitator of *Jacopo Bassano.*

Born at Monte Alegre, 1550; died at Toledo, 1644.

604. (H 4.) Jacob lifts the stone from the well, to give water to Rachel's flock. On canvas, 1,75 h., 2,18 w.

C. L. Price, £ 30.

Roelas (Juan de las), named *el Licenciado.*

Born at Seville, about 1560; died at Olivarez, April, 23, 1625.

605. (H 4.) The Conception of the Virgin, near whom are four angels. On canvas, 2,21 h., 1,71 w.

C. L. P. Price, £ 50.

Carducho (Vincencio), or *Carducci.*

Born at Florence, 1578; died at Madrid, 1638.

606. (H 3.) The Dominican, St. Gonçalo, holding in his hand the model of a bridge, which he, together with St. Francis of Assisi and St. Bernhardin of Siena, recommends to the Infant Christ, who appears surrounded by angels. On canvas, 2,17 h., 1,60 w.
Signed: VINCENT° CARDVCH° PR. F. 1630 ANOS. C. L. P. Price, £ 35.

Herrera (Francisco de), **el Viejo** (the Elder).
Born, 1576; died, 1656.

607. (32 a.) The apostle Mathias. On canvas, 1,02 h., 0,83 w.
C. L. P. Price, £ 7. 7 s.

Ribera (Jusepe de), commonly called *lo Spagnoletto*, cholar of *M. A. Caravaggio*.
Born at Xativa, January 12, 1588; died at Naples, 1656.

608. (H. 3.) St. Mary of Egypt, kneeling in prayer before her grave. An angel invests her with her shroud. On canvas, 2,01 h., 1,51 w. ✻ (I. 30.)
Signed: Jusepe de Ribera español. F. 1641. Obtained in 1745 from Count de Bene de Masseran, Spanish Ambassador to the Court in Dresden.

609. (H 1.) The Deliverance of Peter. On canvas, 1,69 h., 2,26 w. ✻ (II, 34.)
Signed: Jusepe de Ribera español. F. 1642.

610. (H 2.) An angel appearing to St. Francis of Assisi, who lies naked on a bed of thorns. On canvas, 1,71 h., 2,26 w. ✻ (II. 35.)
Obtained in 1738 through V. Rossi. Inven. 8vo. This, and the preceding picture from the Collection of Cav. Duodo in Venice.

611. (34 a.) The martyrdom of St. Bartholomew. On canvas 1,48 h., 1,93 w. ✻ (I. 28.)
Mod. purchase.

612. (H 2.) The martyrdom of St. Laurence. On canvas, 2,03 h., 1,51 w. ✻ (I. 29.)

Painted for Dom Pietro Giron, Duke d'Ossuna. During his disgrace, it was purchased by a citizen of Hamburg, from whence it came to the Dresden Gallery. (Probably, like the following picture, purchased by v. Heineken.)

613. (H 2.) The hermit Paul, to whom a raven brings bread. On canvas, preceding size.

Purchased in 1746, by v. Heineken in Spain as *St. Jerome.*

614. (J 2.) St. Andrew. On canvas, 1,29 h., 1,00 w. ✻ (III. 49.)

615. (H 2.) The hermit Paul, with a cross in his hand. On canvas, 0,77 h., 0,64 w.

Signed: Jusepe de Ribera español.

Obtained through Kindermann. Old inven. 1722. From the Collection of the Marchese de la Encenada in Madrid.

616. (H 2.) St. Jerome; in his right hand, a skull. On canvas, 0,78 h., 0,64 w.

Signed: Jusepe de Ribera. As above.

617. (H 1.) Jacob tending Laban's sheep. On canvas, 1,68 h., 2,20 w. ✻ (I. 27.)

618. (J 2.) Diogenes with a lantern. By some considered to be a portrait of the Artist. On canvas, 0,76 h., 0,61 w. ✻ (I. 31.)

Signed: Jusepe de Ribera español. F. 1637. Obtained through Baron von Schacht. Old inven. 1722.

619. (J 2.) A Philosopher in deep meditation. On canvas, 0,96 h., 0,73 w. ✻ (III. 32.)

Signed: Ribera ⋮ indistinctly.

620. (H 4.) Portrait of a man in black clothes, with black hair, white mustaches and beard. On canvas, 0,70 h., 0,68 w.

In 1741, from the Wallenstein Collection.

Same Artist. (?)

621. (J 2.) Portrait of a man with short hair, holding in his left hand a letter, on which is written: Ill^{mo} et Rev^{mo} D. G^{ne} D. H. P. Par (Patri?) Antonio Guido. In the back-ground, a coat of arms with the Cardinal's hat. On canvas, 0,31 h., 0,98 w.

Velazquez (Diego) **de Silva,** scholar of *Pacheco* and *Tristan.*

Christened at Sevilla, June 6, 1599; died at Madrid, August 7, 1660.

622. (J. 2.) Gaspar de Guzman, Count of Olivarez, Duke of San Lúcar. In black clothing, with the green cross of the order of Alcántara. On canvas, 0,92 h., 0,74 w.

Mod. purchase. As an original.

623. (J 2.) Portrait of a man in black apparel with gold cord. On canvas, 0,67 h., 0,56 w. ✻ (II. 45.)

Mod. purchase, as an original by *Rubens.*

624. (J 2.) Portrait of a man in black clothes. Three-quarter length. On canvas, 1,04 h., 0,86 w. ✻ (III. 41.)

Mod. purchase, as an original by *Rubens;* with the hands sketched.

Ribalta (Juan de) Son.

Born, 1597; died in October 1628.

(Valencia School.)

625. (H 2.) Pope Gregory the Great, surrounded by Cardinals, celebrating High Mass. On canvas, 1,60 h., 1,17 w.
C. L. P. £ 17.

Pereira (Vasco) of Portugal.
Born about 1583, at Seville.

626. (J 2.) Communion of St. Honofrius. On wood, 1,09 h., 0,82 w.
Signed: VASCO PEREIRA PICTTOR 1583. Pictures by this Artist in Seville, from the years 1594—1598, are, according to Raczinsky, "*Dictionnaire historico-artistique*" no more to be found.
C. L. P. £ 5.

Zurbaran (Francisco), pupil of *Roëlas.*
Christened at Fuente de Cantos in Estremadura, Novbr. 7, 1598, died at Madrid 1662.

627. (H 1.) St. Cölestin, (?) to whom an angel appears, refuses to accept the papal crown. In the background, the conclave of the Cardinals. On canvas, 2,39 h., 2,23 w.
C. L. P. £ 68.

Artist unknown.

628. (J 2.) The penitent Magdalene. On canvas, 0,96 h., 1,18 w.
Obtained through Leplat, as *Titian.* Old inven. 1722.

Espinoso (Jacinto Jeronimo de)
Born at Concentaina, July 20, 1600. Died at Valencia. 1680.

629. (H 4.) Portrait of St. Francis of Assisi. Half-length. On canvas, 0,91 h., 0,91 w.
C. L. P. £ 9.

630. (H 4.) Christ bearing the Cross. On canvas, 1,85 h., 1,42 w.

C. L. P. Price, £ 45. Repetition of a picture by Van Dyck. Perhaps by Moya, an imitator of Van Dyck.

Cano (Alonso).

Born at Granada, March 19, 1601; died there, October 5, 1667.

631. (H 3.) Paul, the Apostle; life size. On canvas, 2,11 h., 1,10 w.

C. L. P. Price, £ 25.

Attributed to the same Artist.

632. (H 4.) The Virgin contemplating the Child, lying on a cushion before her. On canvas, 1,24 h., 0,97 w.

Purchased in 1744, by Louis Talon in Spain, as *Ribera.*

Murillo (Bartolomé Estéban.), pupil of *Juan de Castillo.*

Born at Seville, January 1, 1618; died there, April 3, 1682.

633. (H 4.) St. Rodriguez, mortally wounded, receives the martyr's crown from an angel. On canvas, 2,06 h., 1,24 w. ✻ (III. 42.)

The richly embroidered vesture, which Murillo has immortalized in this picture, is still shown among the treasures of the Cathedral in Seville, and it is still called the Murillo vesture. C. L. P. Price, £ 210.

634. (H 4.) The Virgin, whose eyes are directed heavenward, holds the Child in her lap. On canvas, 1,67 h., 1,15 w.

Purchased in Paris, 1755, from the estate of M. Pasquier, Deputé de Commerce de Rouen.

Copy after **Murillo.**

635. (34 c.) A girl counting the money received for the sale of her fruit; a boy carefully counting after her. On canvas, 1,30 h., 0,96 w.

1830, from the estate of Prince Kanikoff. Price, 550 Thlr.

The original (Cat. Nr. 368) in the Munich Pinakothek.

Valdes Leal (Juan de).

Born at Cordova, 1630; died at Sevilla in October 1691.

636. (H 4.) Representation of a miracle performed by the Dominican St. Basco of Portugal. On canvas, 2,49 h., 1,25 w.

Signed: EL. V. P. F. BASCO DE PORTUGAL, i. e. *El venerable Padre Fray* etc. C. L. P. Price, £ 8. 10 s.

Spanish School.

According to v. Quandt: **Juan Antonio Escalante** named *Juan de Sevilla* (?)

Born at Cordova 1630, died at Madrid 1670.

637. (H 1.) Joseph of Arimathea holding the hand of the dead Christ; near by, Mary, Magdalene, John, and others. On canvas, 1,54 h., 2,17 w.

Removed to the Gallery in 1856, from the reserved pictures.

Artist unknown.

638. (D 2.) Faith holding the cross and the chalice with the host, which is adored by an angel. On canvas, 1,30 h., 1,65 w.

(Perhaps a copy after Murillo.)

639. (J 2.) Figure of a woman with flowers in her hand; probably St. Cassilda. Whole figure, life size. On canvas, 1,93 h., 1,45 w.
In 1856, from the reserved pictures.

640. (5 a.) The Virgin with the Child on her arm, standing on a half-moon, surrounded by angels. On copper, 0,20½ h., 0,13 w.
In the style of Ambr. Francken and A. Elzheimer. Bequeathed by the Art-dealer, C. Gottfr. Aug. Schmidt, deceased Apr. 18, 1860.

French School.

Vouet (Simon).
Born at Paris, January 9, 1590; died there, June 30, 1649.

641. (29 c.) St. Louis kneeling on a cloud, sustained by angels; one of them bears a white cloth on which is painted the Palais de Justice and the *'Sainte Chapelle'* at Paris, ordered by the holy King to be built by Pierre de Montereau. On canvas, 2,69 h., 1,47 w.
Purchased by Leplat in 1731, as *Guido Cagnacci.*

Poussin (Nicolas).
Born at Andelys in Normandy, in June 1594; died at Rome, Nov. 19, 1665.

642. (6 a.) Noah's Sacrifice. On canvas, 0,72 h., 1,40 w.

643. (29 a.) Moses exposed in the ark. On canvas, 1,45 h., 1,95 w.
Purchased by De Brays in 1742, from M. Poincinet in Paris, for 6500 Livres.

644. (31 a.) Adoration of the Magi. On canvas, 1,60 h., 1,81 w.

Signed: *Acad. rom.:* NICOLAVS PVSIN (sic) *faciebat Romae 1633.* Purchased in 1742 by De Brays from Araignon in Paris for 4800 Livres. Formerly in the Collection of Lord Waldgrave.

645. (29 b.) The martyrdom of St. Erasmus. On canvas, 2,40 h., 3,07 w. Perhaps a work by *Sebastian Bourdon.*

Purchased in 1731, by Leplat. Inven. 8vo.

646. (31 c.) The kingdom of Flora; Ajax, Narcissus, Adonis, Hyacinthus, Clitia, Crocus, and Smilax, metamorphosed into flowers. On canvas, 1,31 h., 1,82 w.

Obtained through Leplat. Old inven. 1722.

647. (6 a.) Narcissus regarding his own image. On canvas, 0,73 h., 0,97 w.

Obtained as above in 1725.

648. (6 a.) Venus asleep on white drapery; at her feet, Cupid. On canvas, 0,72 h., 0,97 w.

Obtained as above Old Inv. 1722.

649. (31 b.) The nymph Syrinx, pursued by Pan, seeks refuge in the arms of the river god Ladon. On canvas, 1,07 h., 0,82 w.

Purchased by De Brays in Paris in 1742, from the Collection of M. Dubreuil.

Same Artist. (?)

650. (6 c.) Portrait of the Artist; profile. On canvas, 0,76 h., 0,59 w.

Signed: *Si Nomen a me quaeris N. Poussin, 1640.* F. Obtained through Leplat. Old inven. 1722.

School of **Poussin.**

651. (31 c.) Noah's Sacrifice. On canvas, 1,06 h., 1,31 w.

Obtained through Leplat in 1731. Inven. 8vo.

652. (31 b.) The festival of the Lupercalia. On canvas, 0,72 h., 0,97 w.

Obtained through Kindermann in 1725. Old inven. Restored in 1869.

Callot (Jacques).

Born at Nancy, 1594; died there, 1635.

653. (6 b.) One of the artist's well-known representations of the miseries of war; depicting military punishments. On copper, 0,80 h., 0,19 w.

Purchased by v. Gotter, with a companion picture; together, 16 conven. florins.

Gelée, or Gillée (Claude), commonly called *le Lorrain*.

Born in Chamagne near Toul, 1600; died in Rome, Nov. 21, 1682.

654. (6 c.) The Flight of the Holy Family; a beautiful landscape with views in the far distance; in the middle-ground, a waterfall. On canvas, 1,00 h., 1,33 w. (Lib. ver. No. 110.)

Signed: Claude Gelée Roma 1667? or 1661. From the Collection of Cardinal Mazarin.

655. (6 a.) A scene on the coast of Sicily. On a rock, Polyphemus sits among his flock. In the fore-ground, Acis and Galathea. On canvas, preceding size. (Lib. ver. No. 141.)

Signed: Claude Ge . . . Ro . . . 1650? From the Collection of Marechal de Grammont.

Both formerly in the possession of Me. de Verue; later, till 1727 in the Collection of Count Hoym, Saxon Ambassador in Paris.

Copy after this Artist.

656. (31 b.) Rich landscape; in the fore-ground, peasants dancing. On canvas, 0,75 h., 1,00 w.

Purchased in 1749, from the estate of De Brays for 5000 Livres. The original (Cat No. 221) in the Louvre at Paris.

Dughet (Caspar), named *Poussin*.
Born at Rome, in May 1613; died there June 25, 1675.

656a. (6 c.) Scene among the Roman mountains. Probably suggested by the valley of the Sacco, near Gennazano, between Palaestrina and Olevano. On the hills in the middle-ground, the villages Pagliano and Colonna. On canvas attached to wood, 0,54 h., 0,66 w.
Purchased in 1862 from Mr. Alexander Allen for £ 250. A picture of the rarest beauty, from the best period of the master.

657. (6 a.) Ancient buildings on the brow of rocky mountains, overhanging a lake. In the fore-ground, a shepherd with sheep. On canvas, 0,73½ h., 0,98 w.
Purchased by von Gotter for 500 conven. florins. Figures supposed to be by Millet.

658. (6 c.) Landscape; champaign country, with mountains in the distance, similar to the neighbourhood of Civita Castellana, near Rome. On canvas, 0,73 h., 0,99 w.
Restored by Palm. and Renner.

659. (6 c.) A tower on a woody height. In the foreground, a goat-herd with his flock. On canvas, 0,74½ h., 0,99 w.
Obtained through v. Gotter, as the preceding. Price 500 Conven. florins. Restored by Palm.

Same Artist. (?)

660. (6 b.) A fortified place on a barren hill; behind, higher mountains. Among the figures, a man holding one foot in the water. On canvas, 0,72 h., 0,98 w.
Obtained by Morell in 1740. Inven. 8vo.

661. (6a.) A village on a precipice, down which a stream rushes; behind, heights with buildings on them. On canvas, 0,64½ h., 0,89 w.
Restored by Palm.

Style of **Caspar Poussin.**

662. (31 b.) Mountain scenery with a waterfall and some figures. On canvas, 0,53 h., 0,81 w.
Purchased by Leplat as an original. Old inven. 1722.

663. (31c.) Landscape, with beautiful trees and a view in the distance. On canvas. Oval, 0,55 h., 0,72 w.
Form the reserved pictures in 1856.

Valentin.

Born at Coulommiers in Brie, 1600; died at Rome, August 7, 1634.

664. (31b.) A blind old man playing the viol de Gamba, accompanied by a boy singing. On canvas, 0,95 h., 1,32 w. A similar picture in the Gallery at Turin. (Cat. No. 251.) There attributed to Bernardo Strozzi.

Brun (Charles le).

Born at Paris, February 24, 1619; died there, February 12, 1690.

665. (31 a.) A Holy Family. On canvas, 1,60 h., 1,60 w.
From Holland. Old notice.

Courtois (Jacques), named *Bourguignon.*

Born at St. Hippolyte in Franche Comté, 1621; died in Rome, Nov. 14, 1676.

666. (31 a.) Infantry and cavalry in a fierce engagement On canvas, 1,53 h., 2,65 w.

667. (31c.) A cavalry combat under the walls of a city. On canvas, 1,54 h., 2,75 w.
Bot purchased by Algarotti from the Procuratessa Sagredo, for 180 gold ducats.

668. (31 c.) A battle-field, over which an officer and staff are riding. Some of the dead are plundered. On canvas, 0,37 h., 0,61 w.

669. (31 c.) An army in a valley in battle array. On canvas, 0,65 h., 1,16 w.

Both obtained by v. Gotter. Price. 800 conven. florins. Restored by Palm.

Artist unknown.

670. (26 c.) Battle-piece. In the fore-ground, two leaders meet. On canvas, 0,53 h., 0,74 w.

Purchased by Leplat as *Bourguignon.* Old inven. 1722.

671. (31 c.) A rider on a white horse, near him a standard bearer; on the ground, various arms. On canvas, 0,28 h., 0,41 w.

From the reserved pictures, 1855.

Courtois (Guillaume).

Born at St. Hippolyte 1628; died at Rome, 1679. (Brother of the preceding.)

672. (6 a.) Abraham's sacrifice. On canvas, 0,72[1] h., 0,59 w.

Purchased by Leplat as *Salv. Rosa.* Old inven. 1722.

De Troy (François).

Born at Toulouse, February 1645; died at Paris, May 1, 1730.

673. (31 c.) Portrait of the Duc de Maine, son of Louis XIV., and Madame de Montespan. On canvas, 0,91 h., 0,74 w.

Signed: PEINT PAR F. DE TROY EN 1716.

Savoye (Daniel de.)

Born at Grenoble, 1654; died at Erlangen, 1716.

674. (31 a.) Portrait of the artist's wife. On canvas, 0,74 h., 0,59 w.

Largillière (Nicolas de).
Christened at Antwerp. Oct. 10, 1650, died at Paris, March 20, 1746.

675. (6 b.) Portrait of a man with a long wig. On canvas, 0,82 h., 0,63 w.

Rigaud (Hyacinth).
Born at Perpignan, July 20, 1659; died in Paris, Dec. 27, 1743.

676. (22 d.) Augustus III., King of Poland as Electoral Prince; painted in 1715. On canvas, 2,50 h., 1,73 w. ✻ (I. O.)
Obtained through Rigaud himself. Old inven. 1722.

Bertin (Nicolas).
Born at Paris, 1667; died April 11, 1736.

677. (31 a.) The man with the gourd. La Fontaine's 173 Fable. On canvas, 0,60 h., 0,48 w.

678. (31 a.) The gardener and the bear. La Fontaine's 152 Fable. On canvas, 0,59 h., 0,49 w.
Both purchased by Leplat. Old. inven. 1722.

Silvestre (Louis de) Le Jeune.
Born at Paris, June 23, 1675; died there April 12, 1760.

679. (Entrée-Saal.) The meeting of the Empress Amelia, widow of the Emperor Joseph I., with her son-in-law, Augustus III. King of Poland, and his family at Neuhaus in Moravia. On canvas, 4,97 h., 6,74 w.
Painted by order of King Augustus III.

680. (Entrée-Saal.) Augustus II., King of Poland, on horseback. Life size. On canvas 2,67 h., 2,08 w.

681. (Entrée-Saal.) Augustus III., his son. Companion picture, and same size.
Both from Schloss Pretsch in 1727.

682. (29 c.) Augustus the Strong and Frederick William I. King of Prussia, shaking hands. On canvas, 2,81 h., 2,02 w.

683. (22 d.) The consort of Augustus III., as Electoral Princess. On canvas, 2,47 h., 1,66 w. ✻ (II. O.)
Companion picture to No. 676, by Rigaud. .

684. (22 b.) Portrait of Louis XV. On canvas, 1,93 h., 1,38 w.
From Poland in 1730, as a copy. A similar picture by Charles Vanloo in the Gallery at Turin. (Cat. No. 474.) Engraved by *Nicolas de Larmessin.*

685. (22 b.) Augustus II., King of Poland. On canvas, 0,77 h., 0,64 w.

686. (31 d.) Hercules following Nessus, who is carrying off Dejanira. On canvas, 1,08 h., 1,45 w.
Furnished by Silvestre in 1733. Inven. 8vo.

Watteau (Antoine).
Born at Valenciennes, 1684; died at Nogent, July 18, 1721.

687. (6 b.) Ladies and gentlemen in conversation on a terrace. On canvas, 0,61½ h., 0,76 w.

688. (6 b.) A company resting on a lawn near a statue of Venus; others promenading. On canvas, 0,61½ h., 0,75 w.

Pesne (Antoine), pupil of *Charles de la Fosse.*
Born at Paris, 1687; died at Berlin, 1757.

689. (49 b.) A girl with two pigeons. On canvas, 0,76 h., 0,61 w. ✻ (III. 17.)
Signed A. Pesne fecit 1728. Painted for the Gallery. Old inven. 1722.

690. (31 d.) A gypsy telling a lady's fortune. On canvas, 1,16 h., 0,92 w. ✻ (III. 11.)
Painted for the Gallery. Old inven. 1722.

691. (31 d.) A female cook plucking a turkey. On canvas, 1,35 h., 1,06 w.

Signed: *Antonius Pesne inventi* (sic) *1712.* Painted for the Gallery. Old inven. 1722.

692. (6 b.) Portrait of the Artist. On canvas, 0,82 h., 0,66 w.

Signed: *Ant. Pesne peint par luy mesme 1728.* Painted for the Gallery. Old inven. 1722.

693. (31 d.) Portrait of the flower-painter Du Buisson; lived at Berlin. Oval; on canvas, 0,71 h., 0,54 w.

Furnished by Pesne himself. Old inven. 1722.

694. (31 d.) Portrait of M^e^. Brigitte du Buisson, wife of the preceding; Pesne's mother-in-law. Half-length. Oval; on canvas, 0,72 h., 0,55 w.

As above.

695. (31 b.) A young man with a mask in his hand. On wood, 0,59 h., 0,44 w.

As above. Taken from the reserved pictures, 1861.

Lancret (Nicolas).

Born at Paris, January 22, 1690; died there Sept. 14, 1745.

696. (6 b.) Dancing in the open air. On canvas, 2,08 h., 2,08 w.

Injured during the bombardment of Dresden, 1760.

697. (6 b.) Similar subject. On canvas attached to wood, 0,25 h., 0,38 w.

698. (6 b.) Similar subject. On wood, 0,25½ h., 0,38½ w.

Pater (Jean Baptiste Joseph).

Born at Valenciennes, 1696; died at Paris July 25, 1736.

699. (6 b.) A man and woman dancing to the music of a hurdygurdy. On canvas, 0.42½ h., 0,57 w.

700. (6 b.) Men and women dancing around a tree. On wood, 0,43 h., 0,53 w.

Subleyras (Pierre).

Born at Usez in Languedoc, 1699; died at Rome, May 28, 1749.

701. (6 b.) Christ in the house of Simon, the Pharisee; Magdalene kneels before him to anoint his feet. On canvas, 0,51 h., 1,23 w.

The same subject is treated on a large scale in a picture (Cat. No. 504) in the Louvre; also a sketch of the same.

Taken from the rooms of the King in 1742.

Gaubert (Pierre).

Member of the Academy in Paris in 1701.

702. (31 a.) Portrait of a lady. On canvas, 0,76 h., 0,62 w. Old inven. 1722.

Grimoux (Alexis).

Born at Romont, canton Fribourg, about 1680; died at Paris about 1740.*

703. (49 b.) A boy playing on a pipe. On canvas, 0,65½ h., 0,55 w.

Purchased by Leplat, 1725. Old inven. 1722.

Hutin (Charles).

Born at Paris, 1715; died in Dresden, July 29, 1776.

704. (47 a.) A girl, in a gray dress lined with fur, holding a letter. On canvas, 0,86 h., 0,56 w.

Signed: *C. Hutin pinxit 1769.*

Nattier (Jean Marc) le jeune.

Born at Paris, March 17, 1685; died there Nov. 7, 1766.

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* Jean Etienne Liotard, and La Tour, see catalogue of the crayon pictures.

705. (29 c.) Portrait of Count Moritz, Marshal of France, son of Augustus II., King of Poland, and the Countess Königsmark. On canvas, 2,54 h., 1,72 w.
Signed: *peint à Paris par Nattier le jeune en 1720.* Obtained through Count Moritz himself in France.

Vernet (Claude Joseph).
Born at Avignon, August 14, 1714; died in Paris, Dec. 3, 1789.

706. (29 b.) A city in flames on the banks of a river, with many accessories. On canvas, 2,35 h., 1,70 w.

Gérard (Francesco).
Born in Rome, May 4, 1770; died in Paris, January 11. 1837.

707. (29 c.) Napoléon I. as Emperor, in imperial robes. On canvas, 2,21 h., 1,45 w.
Presented by the Emperor Napoléon I.

French School.

708. (31 c.) Solomon and his wife sacrificing to an idol. On canvas, 1,00 h., 1,33 w.
Purchased by Leplat as *Bartoletti* (Flamaël?) Old inven. 1722.

709. (31 a.) Christ on the Cross between the two thieves On canvas, 0,66 h., 0,56 w.
Purchased in 1744 by V. Rossi in Venice as *Poussin* for 620 Thlr.

710. (31 a.) The Judgment of Solomon. On canvas, 0,72 h., 0,59 w. Companion picture to the preceding.

711. (31 d.) Cleopatra. On canvas, 1,19 h., 0,94 w.
From the Wallenstein Collection in Dux, 1741. Inven. 8vo.

712. (31 c.) Portrait of Queen Mary Leczinska of France, Consort of Louis XV. After *Louis Tocqué,* born at Paris 1696, died there Feb. 10. 1772. On canvas, 0,73 h., 0,61 w.

From Poland, 1730. Inven. 8vo.

713. (31 c.) Potrait of the Cardinal of Salerno. On canvas, 0,83 h., 0,65 w.

From the Green Vaults, 1731. Inven. 8vo.

714. (31 c.) Portrait of Cardinal Alberoni. On canvas, 0,76 h., 0,63 w.

Flemish School.

Bles (Herri Met de), named *Civetta.* (?)

Born at Bouvignes about 1480; died at Liége about 1550.

715. (25 c.) A pedlar plundered by apes. On wood, 0,60 h., 0,86 w.

Taken from the Kunstkammer in 1725 as a copy by an unknown Artist. Old inven. 1722.

Golzius (Hubertus), the landscape by *Gassel* (Lucas).

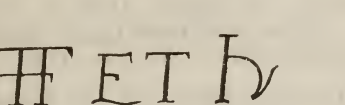
Born at Venloo, 1520; died at Bruges, 1583, pupil of *Lambert Lombard.*

716. (25 c.) Apollo and Pan before the tribunal of Midas. On wood 1,20 h., 2,04 w.

From the Kunstkammer, as *Golzius* and *Brueghel.* Old inven. 1722.

De Vriendt (Frans.), named *Floris*.
Born at Antwerp, 1520 (?); died, Oct. 1, 1570.
Pupil of *Lambert Lombard*.

717. (26 b.) Adoration of the shepherds. On wood, 1,26 h., 1,26 w.
Signed:



718. (49 b.) Portrait of the Emperor Vitellius crowned with laurel. On wood, 0,45 h., 0,35. w.
Signed with the monogram as the preceding, except the additional ET etc. From the Wallenstein Collection, 1741.

719. (49 b.) A laughing girl in a red dress and white ruff. On wood, 0,45 h., 0,35 w.
Signed as the preceding. From the Wallenstein Collection in 1741.

720. (25 b.) Lot and his daughters. On wood, 0,77 h., 1,06 w.
Purchased in 1854 from the estate of the Adv. E. W. Schmidt for 85 Thlr.

721. (30 d.) Christ bearing the Cross. On wood, 0,86 h., 1,60 w.

Brueghel (Pieter), the father.
Born at Bruegnel, near Breda, about 1510; died at Brussels, 1569.

722. (25 a.) Peasants scuffling, who have quarrelled in card-playing. On wood, 0,71 h., 1,00 w.
Obtained through Count Gotter for 75 Conven. florins.

723. (25 a.) The preaching of John the Baptist. On canvas, 1,11 h., 1,65 w.
Purchased by V. Rossi in 1738. Inven. 8vo.
A similar picture, not finished, is in the Gallery of Christiansborg at Copenhagen.

Brueghel (Pieter), called *Hell-Brueghel,* son of the preceding.

Born at Brussels about 1564; died at Antwerp about 1637—38.

724. (20 a.) Hell. On copper, 0,25½ h., 0,35 w.
Signed: BRVEGHEL 1596. Obtained through Count Wackerbarth. Old inven. 1722.

725. (20 a.) The temptation of St. Anthony. On copper, 0,26 h., 0,35 w.
Signed: BRVEGHEL 1604 (indistinctly).

726. (20 a.) The Destruction of Sodom and Gomorrah. In the fore-ground, Lot and his daughters. On copper, 0,20½ h., 0,25 w.
Obtained through Count Wackerbarth. Old inven. 1722.

Same Artist. (?)

727. (20 a.) Juno in Hades. On wood, 0,37 h., 0,49 w.
Both from the reserved pictures in 1861.

Brueghel (Jan.), named *Velvet-Brueghel,* brother of the preceding.

Born at Brussels, 1568; died at Antwerp, Jan. 13, 1625.

728. (21 b.) Landscape in Holland. Vessels sailing on a canal. On wood, 0,36 h., 0,65 w.
Signed: BRVEGHEL 1604. Purchased by Raschke, in 1710 from Jac. de Wit in Antwerp for 300 Pistoles.

729. (21 b.) Extensive ruins of an old castle on the sea-coast. On copper, 0,85 h., 0,12 w.
Signed: BRVEGHEL 1605.

730. (20 a.) In the fore-ground, horsemen and wagons; a hunter aiming at a bittern. On wood, 0,42½ h., 0,72 w.
Signed: BRVEGHEL 1605. From Franz Lemmers in Antwerp, 1708, for 360 Pattacons.*

731. (20 a,) A country-road, on which are seen travellers on horseback and on foot. On copper, 0,19½ h., 0,29 w.
Signed: BRVEGHEL 1605. Purchased by Raschke in 1710 from Jac. de Wit in Antwerp for 160 Pistoles.

732. (20 a.) A high tower overlooking the sea. In the fore-ground, fishermen have spread out their fish on the ground. On copper, 0,50 h., 0,66 w.
Signed: BRVEGHEL 1608. From the Kunstkammer. Old inven. 1722.

733. (27 a.) Neighbourhood of the sea-coast. On wood, 0,48 h., 0,56 w.
Signed: BRVEGHEL 1608. Purchased from Franz Lemmers in Antwerp, 1708 for 200 Pattacons.

734. (20 a.) A view in the distance. A boor driving down a hill. On copper, 0,17 h., 0,23 w.
Signed: BRVEGHEL 1608. Obtained through Wanderer. Old inven. 1722.

735. (20 a.) A plain in Holland, with windmills. On wood, 0,26½ h., 0,37½ w.
Signed: BRVEGHEL 1611. Purchased in 1708 from Franz Lemmers in Antwerp. Price 200 Patt. or ecus de banque.

736. (20 a.) Wagons and horsemen stopping on a large, open place before an inn. On copper, 0,24 h., 0,35 w.
Signed: BRVEGHEL 1611. Purchased by Raschke in 1710, from Jac. de Wit in Antwerp for 160 Pistoles.

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* Pattacon, a Brazilian coin, worth about 1½ Thlr., (4s. 6d.)

737. (20 a.) A beautiful village on a canal, the banks of which are ornamented with trees. On wood, 0,37½ h., 0,61½ w.
Signed: BRVEGHEL 1612. Purchased in 1722 at the Easter Fair, as *Momper* and *Brueghel*. Old inven. 1722.

738. (20 a.) View on the sea-coast. On a hill, stands a windmill. On copper. 0,25 h., 0,35 w.
Signed: BRVEGHEL 1613. Obtained through Count Wackerbarth. Old inven. 1722.

739. (18 b.) Small landscape with a village inn; in the foreground a wagoner with three horses. Round, on wood, 0,18 in diameter.
Signed: BRVEGHEL 1641. Obtained through Count Wackerbarth. Old inven. 1722.

740. (25 a.) Forest scenery with a distant view. On copper, 0,25 h., 0,34 w.
Signed: BRVGHEL 1642. Obtained in 1741 through de Wit. From the reserved pictures in 1855.

741. (20 a.) A high tower on the sea-coast. In the foreground, fishermen. On wood, 0,45 h., 0,67 w.
Signed: BRVEGHL 1642. Obtained through Count Gotter for 300 Conven. florins. The dates of the three preceding pictures appear to be in contradiction with date of the artist's death, but they cannot be read otherwise, though the microscopic character of the writing renders it difficult to be deciphered.*

742. (20 a.) A seaport. On the left, a light-house; on the right a windmill. On wood, 0,38 h., 0,53 w.
Obtained through Count Wackerbarth. Old inven. 1722.

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* According to the more recent notices in the supplement to the Catalogue of the Collection in Antwerp, the pictures numbered 739—741 must have been painted by Jan Brueghel, son of Velvet Brueghel, who lived till 1677, by which the above dates would be correct.

743. (19 a.) Winter landscape. In the fore-ground, a wagon and several peasants. On wood, 0,49 h., 0,66 w.

Purchased of Franz Lemmers in Antwerp in 1708, for 200 Pattacons. Old inven. 1722.

744. (26 d.) The Lake of Gennesareth; near the shore, are many vessels, on one of which stands Christ preaching to the people. On wood, 0,82 h., 1,21 w.

745. (20 a.) From a forest, loaded wagons descend the hill. On wood, 0,42½ h., 0,66 w.

Obtained through Leplat. Old inven. 1722.

746. (20 a.) Landscape with mountains in the distance; several men loading a cart with wood. On copper, 0,20 h., 0,25 w.

Obtained through Count Wackerbarth.

747. (20 a.) A windmill on a hill. A man is carrying a sack of corn to it. On wood, 0,30 h., 0,22 w.

Purchased by Wanderer in 1710 from Franz Lemmers in Antwerp for 200 Pattacons.

748. (20 a.) Distant view of a town with a river, on which there is a boat containing several men. On copper, 0,17½ h., 0,24½ w.

Obtained through Count Wackerbarth. Old inven. 1722.

749. (20 a.) Same subject, somewhat varied. On copper, 0,14 h., 0,19 w.

Obtained by His Highness, the Electoral Prince, in Italy. Old. inven. 1722.

750. (20 a.) A little chapel under trees, before which a man is praying. On copper, 0,13½ h., 0,19 w.

Obtained as above. Old inven. 1722.

751. (20 a.) Ruins of a temple on a rock on the sea-coast. On copper, 0,16½ h., 0,21½ w.

Obtained by Leplat in 1723 from the Collection of the Countess Wrzowecz in Prague.

752. (21 b) A river with several peasant houses on the banks. Round; on wood, diameter, 0,22½.

Obtained through Count Wackerbarth. Old inven. 1722.

753. (21 b.) A wagon with travellers, on the side of a marshy brook. On wood, 0,37 h., 0,58 w.

Obtained through Leplat. Old inven. 1722.

754. (19 a.) A landing place, enlivened by a number of small vessels. On wood, 0,47 h., 0,86 w.

Obtained through Leplat. Old inven. 1722.

755. (26 d.) A sea-port town; many figures enliven the foreground. Companion picture to No. 744. On wood, 0,79 h., 1,19 w.

Obtained through De Brays in Paris, 1742. 700 Livres.

756. (19 a.) Siege of a fortress. On wood, 0,81 h., 1,19 w.

From the reserved pictures, 1855.

757. (27 a.) Battle between the Israelites and Amalekites. On wood, 0,40 h., 0,61½ w.

Same Artist. (*?*)

758. (27 d.) Landscape. On copper, 0,32 h., 0,40 w.

From the reserved pictures, 1861.

759. (18 b.) A boat, into which some persons are entering. Companion picture to No. 752. Much damaged. Round; on wood, diameter 0,19.

Obtained through Count Wackerbarth.

Brueghel (Jan), the figures are by **Hendrik van Balen.**

760. (20 a.) Summer. Ceres sitting under fruit trees; a child brings fruit in a basket. On wood, 0,56 h., 0,94 w.

761. (20 a.) Flora, to whom a Genius brings a bouquet. On wood, 0,52 h., 0,66 w.

Brueghel (Jan), the figures by **Ambrosius Francken.**

761a. (25 b.) A wreath of flowers; in the middle, a Holy Family. On copper, 0,51½ h., 0,38½ w.

Porbus or **Pourbus** (Franz), son of *Pieter Pourbus.*

Born at Bruges, 1540; died, 1580.

762. (21 b.) Portrait of a lady in a black dress with a bodice, striped with gold. On wood, 0,61½ h., 0,49½ w.

Purchased by Rigaud and Le Leu in Paris, 1743.

Same Artist. (?)

763. (21 b.) Portrait of an elderly woman in a black dress sitting in an armchair and holding a lapdog. On wood, 0,80 h., 0,55 w.

Signed on the back of the chair: F. P. 1568. Purchased by Riedel in Prague in 1742.

Artist unknown.

763a. (J 2.) Portrait of a nobleman in rich armour, adorned with the order of the Golden Fleece. (William of Orange?) On canvas, 0,92 h., 0,73 w.

Purchased by the Oberkammerherr von Könneritz, Ambassador to Madrid, in Nov. 1825. Price, 700 Piaster.*

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* A Piaster is worth about 1½ Thlr., (4 s. 6 d.)

School of **Porbus.**

764. (23 d.) Portrait of a man with light beard and a white ruff. On wood, 0,42 h., 0,34 w.

765. (23 d.) Portrait of a young lady with a white ruff. On wood, 0,47 h., 0,35 w.

Both from Prof. Steinla's Collection.

Jordaens, *or Joerdaens* (Hans). Painter in Antwerp. Elected a member of the Academy there in 1572; pupil of *Noe de Noewille.*

766. (27 b.) A company feasting. An ape sits at table with the others. On wood, 0,17½ h., 0,28 w.

Signed: H. Jordaens; H. and J. written together. From Prof. Steinla's Collection.

Gysels (Gyzens or Geysels) (Pieter), pupil of *Jan Boots.*

Christened at Antwerp, Dec. 3, 1621; died there, 1690—91.

767. (16 a.) A suspended hare; implements of the chase, and dead birds. On copper, 0,46½ h., 0,33 w.

Obtained through Raschke. Old inven. 1722.

768. (16 a.) Same subject, somewhat varied. On copper, 0,37 h., 0,30 w.

Signed: PEETER GYSELS, indistinctly. Taken from the reserved pictures in 1859.

769. (20 a.) A large village with a church in the midst. On copper, 0,16 h., 0,22½ w.

Signed: P. GEYSELS. Obtained through Count Wackerbarth. Old inven. 1722.

770. (16 a.) Peasants dancing before some buildings, between which a country-road extends across an extensive plain. On copper, 0,17 h., 0,22½ w.

Obtained through Baron Rechenberg. Old inven. 1722.

771. (16 a.) Dutch landscape with a canal. In the fore-ground, an ale-house, before which country-people are assembled. On copper, 0,17 h., 0,23 w.

Signed: P. G. F. Obtained through Count Wackerbarth. Old inven. 1722.

772. (16 b.) Small landscape with many figures. On copper, 0,22 h., 0,27 w.

Signed: G. G. From the reserved pictures in 1861.

773. (16 a.) Landscape; villages on the banks of a river. Before an ale-house, peasants dancing. On copper, 0,17 h., 0,23 w.

Signed: P. G. . . . . Obtained through Wackerbarth Old. inven. 1722.

774. (16 a.) Landscape in Spring. In the distance, a town; in the fore-ground, a peasant's house and several peasants. Round; on wood, diameter 0,18½.

As above.

775. (16 a.) Rocky landscape with a river and view in the distance. In the fore-ground, several figures. On copper, 0,20 h., 0,26 w.

Signed: Pieter gysels. (Very small writing.)

776. (16 a.) Landscape similar to the preceding. On copper, 0,20½ h., 0,26 w.

Signed as the preceding. Purchased, with Nr. 773, from the estate of De Brays in Paris, in 1749 for 400 Livres.

Bril (Matthäus).

Born at Antwerp, 1550; died in Rome, 1580.

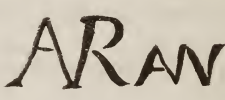
777. (25 a.) Landscape. In the fore-ground, young Tobias and his wife journeying to Haran. On canvas, 1,08 h., 1,47 w.

Obtained in 1731 through Leplat. Inven. 8vo.

778. (25a.) Landscape with dense forest; in the fore-ground, a struggle with a boar. On canvas, 1,15 h., 1,65 w.
As the preceding.

Vrancx (Adriaen).
Entered the Antwerp guild of St. Luke in 1582; pupil of the landscape painter *Hëns Snellinex* the Elder.

779. (26 i.) Landscape with a large oak; in front, figures, and cattle drinking. On wood, 0,77 h., 1,07 w.
Signed:



Purchased by v. Heineken in Hamburg in 1741. Taken from the reserved pictures in 1856.

Bril (Paul).
Born at Antwerp, 1556; died in Rome, 1626. Brother of Matthäus.

780. (25 a.) Forest scenery; in the fore-ground, the Virgin and Child, and two angels. On copper, 0,23 h., 0,30 w.
Signed on the backside: Paul Prill. Pictor. Taken from the reserved pictures in 1855.

781. (25 a.) Companion picture. Landscape with figures; in front, a goat-herd. On copper, 0,20 h., 0,28 w.
As the preceding. Signed: Paul Pril Pictor R. (Roma.)

782. (25 c.) Mountain scenery with a river, over which a wooden foot-bridge is thrown; on the left, a castle. On wood, 0,65 h., 1,07 w.
Signed: P. Bril. 1608.

783. (25 b.) Landscape with ruins in the fore-ground. In the distance, a tower and a circular building. On canvas, 0,75 h., 1,00 w.
Signed: P. Bril. 1626. indistinctly.

784. (25 b.) An angel accompanying the young Tobias. On canvas, 0,77 h., 1,02 w.
Signed: PAVOLO BRILLI, f. 1624.

785. (21 b.) A mountainous country with ruins. In the fore-ground, a smithy. On copper, 0,21½ h., 0,30 w.
Signed: P. B. on the backside.

786. (21 b.) Ruins of ancient buildings. In the fore-ground, a cattle-market. On copper, preceding size.
Signed: P. Bril. F. 1600.

787. (26 c.) Landscape with many trees; a winding river, on which a party are sailing. The figures attributed to Annibal Carracci. On canvas, 0,59 h., 0,77 w.
Purchased by De Brays in 1742 from the Collection of M. Dubreuil in Paris. Price, 400 Livres. Perhaps a work of Bonzi (Pietro Paolo) *detto il Gobbo de Carracci,* an imitator of Bril.

788. (27 d.) Landscape with many accessories representing Diana and Actaeon. On copper, 0,27½ h., 0,34 w.
From the reserved pictures in 1861.

Balen (Hendrik van).
Born at Antwerp, 1560; died there July 17, 1632.

789. (17 b.) Two angels conduct the Infant Christ to a cross in a rocky cave. On copper, 0,20½ h., 0,27 w.
Signed: B. indistinctly. From the Kunstkammer as *Rottenhammer.* Cop. Old inven. 1722.

790. (30 d.) Marriage festival of Bacchus and Ariadne. On copper, 0,36½ h., 0,52 w.
Signed: H. V. BALEN. Obtained through Le Roy. Old inven. 1722.

791. (30 d.) Marriage festival of Peleus and Thetis. On copper, 044½ h., 0,62 w.
Signed : H. V. BAEL. 1608. As above.

792. (30 d.) Nymphs and children under fruit-trees; fauns occupied in gathering fruit. On copper, 0,49½ h., 0,66 w.

793. (30 d.) Diana and her nymphs, sleeping under a group of trees, hung with garments, regarded by satyrs. The game lying about and landscape by Brueghel. On copper, 0,47 h., 0,61½ w.

Purchased by Count Wackerbarth as *Balen* and *Brueghel*. Old inven. 1722.

794. (30 d.) Banquet of the gods on Olympus. On copper, 0,42½ h., 0,62 w.

From the Kunstkammer. Old inven. 1722.

795. (30 d.) Actaeon, and Diana with her nymphs in the bath. On wood, 0,54 h., 0,75½ w.

Obtained through Leplat. Old inven. 1722.

796. (17 b.) The four Elements, represented by four children with appropriate emblems. On copper, 0,21½ h., 0,16½ w.

Same Artist. (?)

797. (49 a.) The Holy Family. The wreath perhaps by Jan Brueghel. On canvas, 1,08 h., 0,73 w.

Bloemaert (Abraham).

Born at Gorkum 1565; died at Utrecht about 1658.

Pupil of *Fr. Floris*.

798. (26 c.) The Crucifixion of St. Andrew. Copied after M. A. Carravaggio. On wood, 0,53 h., 0,42 w.

Purchased in 1700 by the chief painter of the court Samuel Bottschildt, from Colonel v. Wackerbarth for the Kunstkammer. Price, 100 Thlr. To the Gallery through Count Rechenberg. Old inven. 1722.

799. (26 c.) Head of an old man with long, white beard. On wood, 0,38 h., 0,28.

Signed: A. Bloemaert. Fec. 1635 with a flourish before it. To the Gallery through Count Rechenberg. Old inven. 1722. On the backside inscribed: *In die Kunstkammer kommen am 15. Martij 1700.*

Bloemaert (Hendrik). Son and pupil of the preceding. Flourished about 1632.

799a. (26 c.) Portrait of a man with a mirror in his hand. On canvas, 0,66 h., 0,53 w.

Signed: H. Bloemaert. fe. 1648. (?)

Francken (Frans), named the Elder.

Born at Herenthals about 1544; died there, Oct. 5, 1616.

800. (25 d.) The Flight of the Holy Family into Egypt; in the fore-ground, the dead bodies of the children of Bethlehem. On copper, 0,48½ h., 0,44½ w.

Signed: F. Franken.

801. (25 c.) Christ led to Golgotha. On wood, 0,60 h., 0,90 w.

Signed Dō F. Franck. A$\underline{0}$ 1597 inventor et fecit. Dō i. e. den oude.) From the Kunstkammer. Old inven. 1722.

802. (25 c.) An allegory; Innocence and Calumny before the unjust judge. On wood, 0,56 h., 0,77 w.

Signed: F. FRANCK. F. IN. Obtained through Count Wackerbarth, as, a Thesis with Emblems. Old inven. 1722.

803. (25 c.) The Creation of Eve. (The landscape by J. Brueghel.) On wood, 0,54 h., 0,81 w.

804. (25 c.) The Creation of animals. (The landscape by **J. Brueghel.**) On wood, preceding size.
From the Wallenstein Collection in 1741.

Francken (Ambrosius), the Elder. Brother of Franz and Hieronymus.
Born at Herenthals about 1545; died at Antwerp 1618.

805. (25 b.) The Virgin, with the Child on her lap, as queen of Heaven, surrounded by angels. The wreath of flowers painted by **Jeronimus van Kessel;** lived about 1628. On wood, 0,67 h., 0,50 w.

Francken (Franz), the Younger.
Born at 1581. Master 1604, died May 6. 1642.

806. (25 a.) Christ, and the woman taken in adultery. On copper, 0,36 h., 0,29 w.
From the reserved pictures. Old inven. 1722.
Signed: *ff.* d. j. fe. 1606.

Same Artist. (?)

807. (25 d.) Christ, walking on the water, extends his hand to the sinking Peter. On copper, 0,28 h., 0,25 w.
Purchased by Leplat, as *Jordan* and *Brueghel.* Old inven. 1722.

808. (25 d.) Christ bearing the Cross. On copper, 0,17 h., 0,14 w.
From the Kunstkammer. Old inven. 1722.

Artist unknown.

809. (25 c.) A battle of the Amazons. On copper, 0,78 h., 1,50 w.
Signed: FE. SE . . . . . FRANKENTAL 1603.
From the Carignan Gallery in 1743, as by *Velvet-Brueghel.*

Francken (Hieronymus), the Elder. Brother of Frans. Born at Herenthals about 1554; died about 1620.

810. (26 c.) The beheading of John the Baptist. On copper, 0,39 h., 0,34 w.
Signed: H. F. (in a monogram) Aº 1600.

Francken (Sebastian).
Born at Antwerp about 1573.

811. (25 a.) The temptation of St. Anthony. On wood, 0,28½ h., 0,37½ w.
Signed: S. F. F. Obtained through Count Wackerbarth. Old inven. 1722.

Savery (Roelandt).
Born at Courtray, 1576; died at Utrecht 1639.
Pupil of his father Jacob.

812. (10 c.) A hunter waiting for a boar. On wood, 0,25 h., 0,35 w.
Signed: R. SAVERY FE. 1610.

813. (10 c.) Landscape with buildings in ruins. On wood, 0,54 h., 1,08 w.
Signed: R. SAVERY. FE. 1614. Obtained through du Roy. Old inven. 1722.

814. (25 a.) Landscape; in the middle-ground, a ruined tower; around it, a number of water-fowl of all kinds. On wood, 0,29½ h., 0,42 w.
Signed: ROELAENT SAVERY. FE. 1618. From the reserved pictures in 1856.

815. (10 c.) Noah's Ark with all kinds of animals. On wood, 0,83 h., 1,39 w.
Signed: ROELANDT SAVERY. F. 1620. Purchased by Count Gotter, for 250 Conv. florins.

816. (10 c.) A forest stream flowing between masses of rock covered with evergreen trees. On wood, 0,46 h., 0,83 w.
Signed: ROELANDT SAVERY FE. 1620.

817. (10 c.) Landscape with a variety of animals. In the distance, Noah's Ark on a mountain. On wood, 0,53½ h., 0,98.

Signed: ROELANT SAVERY DE. 1625. Purchased by Count Gotter; price 250 Conven. florins.

818. (25 a.) Landscape with many rocks; in the fore-ground a goatherd with his flock. On wood, 0,33½ h., 0,46½ w.

From the reserved pictures in 1856.

819. (25 a.) Landscape; a hilly country with many trees, animated by a variety of wild animals. On canvas, 0,95 h., 1,85 w.

From the Hofmarschallamt. Old inven. 1722.

Note. The pictures by this master which are furnished with dates embrace a period of 15 years, (1610—1625.)

Valkenborch (Martin van).

Born at Mechlin; lived in Antwerp about 1586; died, 1636.

820. (25 d.) The tower of Babel. On wood, 0,77 h., 1,07 w.

Signed: MARTIN VAN VALCKENBORCH FECIT ET INVENTOR. M. V. V. 1595. Purchased by S. Bottschildt in 1699 from Colonel von Wackerbarth, for 40 Thlr.

Achtschellings (Lucas).

From Brussels; died, 1620.

Pupil of *Lodowyk de Vadder*.

821. (13 b.) A small landscape. A man on horseback follows one on foot carrying a gun. On canvas, 0,37 h., 0,47 w.

822. (13 b.) Companion picture. Fishermen drawing their nets. On canvas, 0,36 h., 0,46½ w.

Both purchased by Count Gotter as pictures in which the accessories were painted by Pieter Bout. Price, 200 Conven. florins.

Rubens (Peter Paul).
Born at Siegen, June 29, 1577; died at Antwerp, May 30, 1640.

823. (J 3.) A lion hunt. On canvas, 2,39 h., 3,14 w.
Purchased by Rigaud and De Brays in 1742 from the Carignan Gallery in Paris, for 8000 Livres.

824. (J 1.) Quos ego. Neptune on his shell commanding the winds to be still. On canvas, 3,28 h., 3,85 w. ✻ (I. 48.)
Painted in 1635 for the triumphal arch of the Card. Infant Ferdinand of Austria in Antwerp. Obtained in 1742 by Count Brühl. Inven. 8vo.

825. (J 3.) Diana and her nymphs returning from the chase. On canvas, 2,21 h., 2,38 w.
Purchased in 1756 by Le Leu from the Orleans Gallery, for 10,000 Livres. The same picture (Cat. No. 296) is in the Grand Ducal Gallery in Darmstadt.

826. (J 4.) The same subject in half length figures. On canvas, 1,37 h., 1,80 w.
Purchased in 1708 by Jac. de Wit in Antwerp, for 200 Pistoles.

827. (J 1.) Hercules intoxicated, supported by a faun and a bacchante. On canvas, 2,22 h., 2,02 w.
From the Mantua Gallery. Cat. Guar.

828. (J 2.) Meleager presenting the head of the Calydonian boar to Atalanta. On canvas, 1,68 h., 1,21 w.
From the estate of the Duc de Tallard in Paris, 1756.

829. (J 2.) A hero, crowned by Victory, places his foot on the neck of a Silenus; Venus and Cupid near, weeping. Envy seen in the background. On canvas, 2,02 h., 2,22 w. ✻ (II. 44.)
Painted for Duke Vincenzo Gonzaga by Rubens in Mantua, whence it came to the Gallery here. See Abr. Cat. Guarienti: *"Geroglifico di Carlo V."*

830. (J 3.) St. Jerome kneeling before a cross; his lion lies near him asleep. On canvas, 2,38 h., 1,64 w.
Signed: P. P. R. Mod. purchase. Relined and restored in 1837.

831. (J 1.) The daughter of Herodias with the charger, in which an executioner places the head of John the Baptist. On canvas, 1,29 h., 1,23 w.
From the Kunstkammer. As *"Scuola di Rubens"*. Old inven. 1722.

832. (J 4.) An old woman in a rocky cave with some boys, the youngest of whom is blowing in a pan of glowing coals. On wood, 1,16 h., 0,92 w. ✻ (I. 49.)
Copied in 1767 by Dietrich for the Duke of Aremberg in Brussels.

833. (J 1.) Bathsheba sitting before a fountain; a young Moor gives her a letter. On wood, 1,73 h., 1,26 w.
Purchased by Le Leu in 1749 from the Araignon Collection in Paris; price, 6600 Livres.

834. (J 1.) A tigress suckling her young another comes with a hare in her jaws; before them, stands a lion. On canvas, 2,00 h., 3,77 w. ✻ (II. 46.)
Obtained by Louis Talon in 1744 in Spain. (?)

835. (J 3.) A satyr pressing grapes in a vessel which is held by a little satyr; before them lies a tigress with her young. On canvas, 2,24 h., 1,45 w.
Purchased in Brussels by Grünberg, as *Bachanalia de Rubens*. Price, 2000 Frcs. de Hollande.

836. (J 4.) View of the Escurial in Spain. One of the many repetitions painted by Uden and Momper under the direction of Rubens. On canvas, 1,13 h., 1,95 w.
Purchased by Riedel in Prague in 1742.

837. (K 3.) A wild boar-hunt in a woody country. Original sketch. On wood, 1,35 h., 1,66 w.

One of equal size formerly in the possession of the King of Holland; a second, still larger, in the Museum in Marseilles. Said to be also at Brentano's in Frankfort-on-the-Maine. This excellent picture was purchased, with the Rubens Collection, from the Duke of Buckingham at his auction in Antwerp in 1648, by Archduke Leopold Wilhelm for the Prague Gallery, and bought of the latter in 1748 by Gialdi and Guarienti for the Dresden Gallery. Price, 800 Fl. See introd. pag. 45.

838. (M 2.) The Judgment of Paris. On wood, 0,49 h., 0,63 w. ✻ (III. 37.)

From the Collection of Count H. v. Brühl. First sketch of the enlarged repetition (Cat. No. 194) in the Nat. Gallery in London.

839. (M 2.) The Garden of Love. On wood, 0,92 h., 1,22 w.

Our picture, acknowledged to be best of the various specimens, was formerly in the Collection of the Countess de la Verrue under the name *"la Conversation"*, and was purchased in 1742, by De Brays and Araignon, from the Carignan Gallery in Paris, for 12,000 Livres. Repetitions of the same subject exist in the galleries at Vienna, Madrid, Gotha, and other places.

840. (M 2.) Mercury about to kill the sleeping Argus. On wood, 0,63 h., 0,88 w.

Obtained as the preceding, from the Carignan Gallery under the name: *"la Vache,"* for 5000 Livres. Formerly in the possession of the Countess de la Verrue.

841. (J 1.) Clelia, having escaped from the camp of the Etrurians with her companions, swims across the Tiber. On canvas, 1,82 h., 2,66 w.

From Her Majesty the Queen. Old inven. 1722.

842. (M 3.) The Last Judgment. On wood, 1,22 h., 0,97 w.
A study for the great picture in Munich.

843. (M 3.) St. Ignatius in a glory, or nimbus, healing demoniacs. Sketch. On wood, 0,65 h., 0,73½ w.
Obtained through Hofrath Heucher in Leipsic, 1728. Inven. 8vo.

844. (L 1.) Christ on the lake of Gennesareth. Sketch. On wood, 1,00 h., 1,38 w.
Purchased in 1749 by Le Leu, from the widow Gersaint for 1200 Livres.

845. (J 1.) Rubens' two sons, Albert and Nicolas, by his first wife, Isabella Brant. On wood, 1,55 h., 0,90 w. ✻ (I. 50.)
Purchased in 1742, by De Brays and Rigaud in Paris from the Collection of M. Dubreuil. Also in Liechtenstein Gallery in Vienna (Cat. No. 194).

846. (J 1.) Portrait of a lady in a black dress, stomacher with gold cord, and a heavy gold chain. On wood, 1,02 h., 0,73 w.
Purchased from the estate of De Brays in Paris, 1749, as *van Dyk*, for 1000 Livres.

847. (J 1.) Portrait of a man putting on his gloves. On wood, 1,06 h., 0,74 w.
Purchased in Paris, 1756, as *van Dyk* for 1000 Livres. This, and No. 848, from the collection of the Duc de Tallard.

848. (J 4.) Portrait of a lady in a black dress, with a child dressed in white in her lap. In the background, the coat of arms of van de Wouvere, Herren von Heembeck, for which information we are indebted to Madame Caraman, Princesse Alphonse de Chimay. On wood, 1,05 h., 0,77 w.
Purchased as the preceding, as *van Dyk*, and companion picture to it. Price, 1000 Livres.

849. (J 1.) Portrait of a man in black clothes and white ruff; the left hand against his side, the right resting on a table. On wood, 1,00 h., 0,72 w.

Purchased as above as *Rubens*. 1000 Livres.

850. (26 a.) Portrait of a young lady in a black dress and white lacecollar. Half-length. Canvas on wood, 0,74 h., 0,54 w.. ✻ (II. 45.)

Purchased in 1723 by Leplat, from the Collection of the Countess Wrzowecz in Prague. Old inven. 1722.

851. (M 3.) An old man with white hair and beard, in episcopal vestments. Signed: P. P. R. 1634 (?) f. On wood, 0,60½ h., 0,53½ w.

Obtained through Baumann. Old inven. 1722.

852. (M 2.) Portrait of a young lady with light hair, holding some roses in her left hand. On wood, 0,79 h., 0,58 w.

Probably Helene Fourment, Rubens' second wife. Companion piece to No. 991. Obtained through Leplat in 1723. Old inven. 1722.

853. (M 3.) Portrait of the second (?) wife of the Artist, with uncovered head and braided hair. On wood, 0,65 h., 0,50 w. ✻ (III. 13.)

Both from the Collection of the Countess Wrzowecz in Prague.

854. (M 2.) Portrait of an old man with thin, gray hair and beard, black clothes, and white plaited collar. On wood, 0,66 h., 0,52 w.

Signed: AETATIS SVAE 60. ANNO 1618. Obtained through Count Wackerbarth as *van Dyk*. Old inven. 1722.

855. (M 2.) Portrait of an old lady in a white cap and black dress. Canvas on wood, 0,65½ h., 0,50½ w.

Obtained as above, and signed in the same manner.

856. (M 2.) Portrait of a young lady with a black veil over her head. On wood, 0,78 h., 0,61 w.

857. (J 2.) Portrait of a man with light mustaches and light beard, in black clothes and white collar. On wood, 0,64 h., 0,50 w.

Formerly in the possession of His Majesty, King Anton of Saxony. Bought of Dr. Hille in 1851. Price, 300 Thlr.

School of **Rubens.**

858. (M 3.) Time raises Truth triumphantly over Ignorance, Superstition and Vice. Sketch for one of the ten allegorical pieces of tapestry, which were executed by order of Philip IV. for the monastery at Loeches, near Madrid. On canvas, 0,59 h., 0,81 w.

From the Kunstkammer, as, a Thesis. Old inven. 1722. From the reserved pictures in 1856.

859. (26 a.) Leander's body borne through the waves to the land by Nereids. Hero precipitates herself from a tower into the sea. On canvas, 1,26 h., 2,15 w.

From the old Kunstkammer in 1728, where it had already been placed in 1659. Old inven. From the reserved pictures in 1860. *

860. (M 3.) Adoration of the Magi. Sketch on wood, 0,85 h., 0,63 w.

Purchased by Leplat as *Rubens*. Old inven. 1722.

861. (26 a.) Madonna and Child with angels, who bring fruits. On copper, 0,65 h., 0,49 w.

Obtained through Jos. Perodi, as *van Dyk*. As above.

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* Probably one of the pictures furnished by Rubens for the spaces over the doors in the Palace de la Parada. Michel, *Vie de Rubens* 1771.

862. (26 a.) Venus and Adonis. On wood, 0,60½ h., 0,83 w.
From the Collection of Senator Isolani in Bologna, as *Rubens*. Cat. Guar.

863. (M 3.) The Rape of Proserpine. On wood, 0,50 h., 0,64 w.
Obtained through Count Wackerbarth, as *Rubens*. Old inven. 1722, and Cat. Guar. A large picture (Cat. No. 1580) of the same subject in the Museo del Prado at Madrid.

864. (27 a.) Adoration of the shepherds. On wood, 0,41½ h., 0,57 w.

865. (26 c.) Half-length portrait of an old woman with a white head-covering and red bodice. On wood, 0,47½ h., 0,41 w.

866. (50 b.) Half-length portrait of the Archduke Albrecht of Austria in black, with the order of the Golden Fleece. On wood, 0,67 h., 0,52 w.
Purchased by Leplat, as *Rubens*, in 1723, from the Collection of the Countess Wrzowecz in Prague.

867. (50 b.) Half-length portrait of the Consort of the preceding, the Infantin Clara Eugenia Isabella. On wood, 0,65½ h., 0,52½ w.
Obtained as the preceding.

868. (27 a.) Head of a stout, old woman, with a small smooth cap. On wood, 0,33½ h., 0,27 w.
Obtained in 1741 through von Kaiserling. Inven. 8vo.

Same School; attributed to *Joh. B. Franken.* (?) Son of Frans Fr., the Younger.
Born, July 29, 1618.

869. (M 2.) Half-length picture of the Apostle Simon, both hands resting on a saw. On wood, 0,63 h., 0,46 w.
Obtained through General Fieldmarshal Count v. Flemming as *Joh. Bap. Frank.* Old inven. 1722.

870. (M 2.) Half-length picture of the Apostle Bartholomew; he holds a knife in his hand. On wood, preceding size.

Obtained as above.

871. (M 3.) The Apostle Paul. Half-length; the face turned to the right; the hands placed on a book. On wood; preceding size.

As above.

872. (M 3.) The Apostle Peter. Half-length. On wood; preceding size.

873. (M 3.) Head of the Apostle Paul. On wood, 0,63 h., 0,47 w.

Removed from the reserved pictures to the Gallery in 1855. Probably not by the same master.

874. (26 a.) Head of an old man with grey beard.* On canvas, 0,63 h., 0,51 w.

As above.

875. (26 c.) A head with upturned eyes. On wood, 0,63 h., 0,46 w.

From the reserved pictures in 1861.

Artist unknown.

876. (50 c.) A pale man without beard, with a white transparent collar. On wood, 0,51 h., 0,40 w.

877. (26 c.) The finding of Erichthonius, son of Vulcan, with snakes in the place of legs. On wood, 0,41½ h., 0,54 w.

Modern copy after the original of life size by Rubens in the Liechtenstein Gallery in Vienna (Cat. No. 191). Bequeathed to the Gallery by the Art-dealer, Schmidt.

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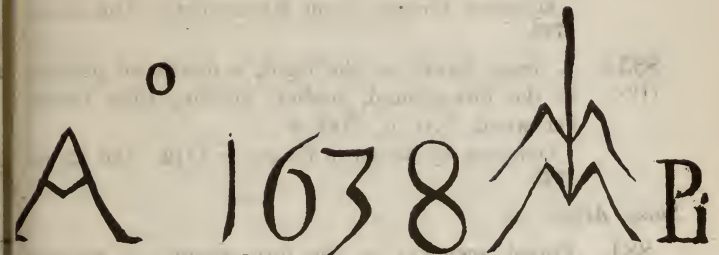
* Seems rather to belong to the Dutch school.

878. (M 3.) Portrait of a lady in black dress with gold buttons. On wood, 0,93½ h., 0,70 w.
Signed: * Aeta: 47



From the Wallenstein Collection in Dux, 1741.

879. (M 3.) Portrait of a man in black; in his left hand, he holds his gloves. Companion picture to the preceding. On wood, 0,93 h., 0,70 w.
Signed: as above, yet the monogram is indistinct.

880. (26 a.) St. Rochus. A modern copy of the celebrated altar picture in St. Martin's church at Alost. On wood, 0,56 h., 0,36 w.
Given to the Gallery by his Majesty, the late King John, as a bequest of the Princess Louise of Saxony.

Willaerts (Adam).
Born at Antwerp, 1577; died at Utrecht, 1666.

881. (9 b.) Dutch vessels lying at anchor in a rocky inlet. On wood, 0,62 h., 1,06 w.
Signed: A. Willarts 1620.

Vinckeboons (Davidze), pupil of his father Philipp, named also **Vinbons.**
Born at Mechlin, 1578; died at Amsterdam, 1629.

882. (25 c.) A country fair (church-ale) on a green field. On wood, 0,53 h., 0,92 w.

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* Michiel Jansze Mierevelt (?) Pinxit.

883. (12 b.) Beggars and lame people receiving alms out of the window of a convent. On wood, 0,29 h., 0,45 w.

Obtained through Count Wackerbarth. Old inven. 1722.

883 a. (10 c.) A dense forest; to the right, a murdered person; in the fore-ground, robbers dividing their booty. On wood, 0,41 h., 0,62 w.

Obtained by Riedel in Prague in 1742. Old inven. 1722.

Same Artist. (?)

884. (18 a.) Forest scenery; in the fore-ground, a waggon passing through the water. On wood, 0,69 h., 1,08 w.

Purchased by Count Wackerbarth as an original by *Wouverman*. Old inven. 1722.

Heusch (Guillem de) (?). Died at Utrecht 1699.

885. (15 b.) Village path near a pond, with a shepherd and his flock. On wood, 0,34 h., 0,47 w.

Signed: G. DH. Aº 1629.

Victor Wolfvoet (Scholar of *Rubens*).

Christened May 4, 1612; died, Oct. 23, 1652, in Antwerp.

886. (28 c.) Head of Medusa surrounded with serpents, lizards and other reptiles. On canvas, 0,46 h., 0,59 w.

Signed: VICTOR WOLFVOET.

From the reserved pictures in 1861.

Snyders (Frans) or **Snyers.** Scholar of *Pet. Brueghel.*

Christened at Antwerp, Nov. 11, 1579; died Aug. 19, 1657.

887. (K 3.) A dead doe; game and fruit in dishes. A girl, painted by M. J. Miervelt (?) with a parrot on her hand, standing near. On canvas, 1,52 h., 2,35 w.
Signed: F. Snyders Fecit.

888. (K 3.) A dead swan and a peacock, with provisions; near by, a dog with her young puppies. On canvas, 1,70 h., 2,43 w.
Purchased by Riedel in Prague in 1742. Inven. 8vo.

889. (K 3.) A dead doe, a swan, and other game, on a table covered with a red cloth. The whole enlivened by some animals. On canvas, 1,68 h., 2,35 w.

890. (K 3.) Fowls and fruit, on a table with a red cover. The figures said to be by Nieulandt (Adrian) of Antwerp (pupil of *Frans Badens*; still alive, 1657). On canvas, 1,83 h., 2,86 w.

891. (K. 4.) A wild-boar-hunt. The figures by Rubens. On canvas, 1,92 h., 3,00 w.

892. (J 3.) Game and poultry on a bench. Rubens (?) and his wife as cooks; painted by himself. On canvas, 1,95 h., 3,23 w.
Obtained 1723 by Baron Rechenberg. Old inven, 1722.

893. (K. 1.) Paradise, with a variety of wild and tame animals. On canvas, 1,68 h., 2,70 w.
Obtained through Leplat in 1723.

Same Artist. (?)

894. (K 2.) A bear hunted by several dogs. On canvas, 1,31 h., 2,10 w.
Falsely signed: F. Snyders fec. on the collar of one of the dogs. Purchased in 1723 by Leplat from the Collection of the Countess Wrzowecz in Prague. Old inven. 1722.

895. (K 1.) A bear-chase. In an opening in a forest, several dogs have fastened upon the animal; two hunters are about to kill it with hunting spears. The figures by Honthorst. (?) On canvas, 2,38 h., 3,68 w.

Purchased by Louis Talon in Spain, 1745. Perhaps by *Paul de Vos*, died June 30, 1678; scholar of *David Remus* in 1605.

896. (K 3.) An old market-woman selling vegetables to a gentleman and his maid-servant. On canvas, 1,44 h., 2,01 w.

897. (K 3.) A female gardener and her lover among cabbages and other vegetables. On canvas, 1,44 h., 2,00 w.

Both from the reserved pictures in 1861. The figures in both very indifferent.

Wildens (Jan), scholar of *Pieter Verhult*.

Born at Antwerp, 1584; died there Oct. 16, 1653.

898. (K 4.) A winter-landscape; a hunter with his dogs, and a hare in his hand. On canvas, 1,91 h., 2,89 w. Signed:

IAN. WILDENS
FECIT 1624

From the Collection in Moritzburg as a copy. Old inven. 1722.

Momper (Josse de) the Younger.

Born at Antwerp about 1559; died there about 1634.

899. (12 b.) A rocky landscape. Steep mountain, coast-scenery; bridges and foot-bridges with travellers. On wood, 0,50 h., 0,94 w.

Signed: I. D. M. Purchased in 1742 by Riedel in Prague.

900. (12 b.) Rocky mountains, some covered with forests; a bridge resting on arches; travellers on horseback. On wood, 0,53 h., 0,72 w.

901. (12 b.) Steep mountain, coast-scenery; bridges and foot-bridges with travellers. On wood; preceding size.

Purchased by Count Gotter, for 100 Conven. florins.

902. (25 b.) Mountain scenery. On wood, 0,44 h., 0,65 w.

903. (25 a.) Similar ladscape. On wood, 0,39 h., 0,56 w.

904. (25 a.) Companion picture to the preceding. On wood, and of the same size.

All three taken from the reserved pictures in 1861. The figures mostly by *Jan Brueghel.*

Stalbemt or (Adrian van).

Born at Antwerp, 1580; died Sept. 21, 1662.

905. (30 d.) A banquet of the gods. On wood, 0,51¾ h., 1,81½ w.

Signed: A. V. STALBEMT. A° 1622.

906. (30 d.) The Judgment of Midas. On wood, 0,40 h., 0,58 w.

Obtained through du Roy as an original by *Le Cleve.* Old inven. 1722.

Teniers (David) the father; pupil of *Rubens* and *Ad. Elsheimer.*

Born at Antwerp, May 4, 1582; died there, 1649.

907. (7b.) A lake, in which the moon is reflected; rocky mountains with old towers behind; in the foreground, shepherds reposing around a fire. On wood, 0,38½ h., 0,57 w.
Signed: D. TENIERS. F. Obtained through Wanderer. Old inven. 1722.

908. (7b.) A village fair; a fiddler playing for a dance. On canvas, 1,42 h., 1,79 w.
Purchased in 1749 by Le Leu, from the Araignon Collection in Paris for 4000 Livres.

909. (7b.) A small landscape with a river. On wood, 0,38½ h., 0,55 w.
Signed: D. TENIERS F. Obtained through Wanderer. Old inven. 1722.

910. (15a.) A landscape and several men, one of whom is carriyng a rod and a fish. On wood, 0,15 h., 0,22 w.
Signed: T. Fct.

911. (15a.) A landscape with several people. On wood; preceding size.
Signed: T. F.

912. (15a.) A Dutch bleach-fild. On wood, 0,49 h., 0,70½ w.
Signed: D. TENIERS F. Obtained through Count Gotter for 40 Conven. florins.

913. (15a.) A Dutch country fair (church-ale). On wood, 0,50 h., 0,71 w.
Signed: D. Teniers. F. Obtained as above. Price, 40 Conven. florins. Restored in 1826, by Palmaroli.

Teniers (David), the son; pupil of his father and *Rubens.*
Christened at Antwerp, December 15, 1610; died at Brussels, April 25, 1690.

914. (7b.) A couple of peasants playing at trick-track, a third is looking on. On wood, 0,30 h., 0,37 w.

Signed: D. TENIERS. F. Obtained through Count Wackerbarth. Old inven. 1722.

915. (15 c.) A village fair in the Netherlands. On canvas, 0,93 h., 1,34 w.

Signed: D. TENIERS. 1641 on the sign of the public-house. Purchased by De Brays and Araignon from the Carignan Collection, 1742 for 3500 Livres.

916. (7 b.) Peasants playing cards in an ale-house. On wood, 0,30 h., 0,38½ w.

Signed: D. TENIERS. F. Obtained through Count Wackerbarth. Old inven. 1722.

917. (15 a.) A witch-scene. On wood, 0,33½ h., 0,24 w.

From the Kunstkammer. As above.

918. (15 c.) Peasants sitting in a village ale-house, smoking; a woman brings them food. In the back-ground, others playing cards. On canvas, 0,37 h., 0,51 w.

Signed: D. TENIERS. Fec. Obtained through Count Wackerbarth. As above.

919. (7 a.) Peasants sitting round a table and reckoning their account. On wood, 0,48 h., 0,69 w.

Signed: D. TENIERS. FEC. As above.

920. (15 c.) A young man sitting near an overturned cask, with a tankard in his hand. On wood, 0,43 h., 0,55½ w.

Signed: D. TENIERS. F.

921. (15 a.) An old man writing at his desk in an arched room. A boy brings a letter; a woman stands at the door. On wood, 0,27 h., 0,19 w.

Signed: D. TENIERS F. Obtained through Count Wackerbarth. Old inven. 1722.

922. (15 a.) Armed men playing at dice in a guard-room. In the back-ground, the liberation of Peter from prison. On copper, 0,57[1] h., 0,78 w.

Signed: D. TENIERS. F. Bought by Leplat from Jos. Perodi. Old inven. 1722.

923. (15 c.) Some peasants sitting round a table smoking and drinking beer; others are playing cards. On canvas, 0,59 h., 0,73 w.

Signed: D. TENIERS. FEC. Purchased by De Brays and Araignon from the Carignan Collection, in 1742, for 1500 Livres.

924. (27 c.) The interior of a Dutch farm-house. A peasant frolicking with a woman. On wood, 0,48 h., 0,63 w.

Signed: DT 1649.

Obtained through Leplat. Old inven. 1722. Transferred from the reserved pictures to the Gallery in 1855.

925. (27 c.) Similar subject. Man and woman busy near the fire. On wood, 0,38 h., 0,60 w.

Signed: TENIERS.f.

Purchased by von Kaiserling in 1741. Inv. 8vo. From the reserved pictures in 1855.

926. (15 a.) A peasant asleep in an ale-house. In the back-ground, other peasants drinking and smoking. On wood, 0,35 h., 0,25 w.

Signed: D. TENIERS. f.

927. (15 a.) Soldiers playing cards in a guard-room. In the fore-ground, a page holding a red cloak; before him, lie weapons of all kinds. On copper, 0,39½ h., 0,47 w.

Signed: D. TENIERS. FEC.

928. (15c.) A chemist sitting before a furnace with a pair of bellows, surrounded by all kinds of apparatus. On canvas, 0,61 h., 0,73 w.
Signed: D. TENIERS. FEC. Purchased from Franz Lemmers in Antwerp in 1708. Price, 200 Pattacons. Old inven. 1722.

929. (15c.) The temptation of St. Anthony. On copper 0,70 h., 0,85 w.
Signed: D. TENIERS. FEC. Obtained through J. Perodi. Old inven 1722.

930. (15a.) Peasants at dinner. One stands on a block of wood playing for the others to dance. On wood. 0,61 h., 0,90 w.
Signed: D. TENIERS. FEC.

931. (16a.) Great fair in a village. On canvas, 1,37 h., 2,15 w.
Signed: DAVID TENIERS. Purchased in 1749 by Le Leu from the Araignon Collection in Paris, for 1600 Livres.

932. (15a.) Peasants playing dice. On wood, 0,57 h., 0,77 w. Marked A 0 1646, Obtained through Raschke. Old inven. 1722.

933. (7b.) The temptation of St. Anthony. On wood, 0,28 h., 0,37½ w.
Signed: D. TENIERS. f. Purchased by Count Wackerbarth from Perodi. Old inven. 1722.

934. (15a.) An old dentist holding with an intrument a tooth, which he has just extracted from a young man. On wood, 0,35 h., 0,30 w.
Signed: D. TENIERS.

935. (15c.) A studio with many pictures on the walls. In the fore-ground, sits a painter at his easel; farther back, his apprentice. On canvas, 0,51 h. 0,82 w.
From the reserved pictures in 1861. Somewhat damaged.

936. (15a.) An old man with a lute; behind him, a flute-player. On wood, 0,19 h., 0,16 w.
From the reserved pictures in 1861.
Remark. The two signatures in fac-simile are rare.

Teniers (D.) and **Verendael** (Nicolas van).

937. (13b.) Dead game on a table, in a dish is a fish; behind, in a vase, a bouquet by Verendael; the glimpse into a kitchen with the cook, by Teniers. On canvas, 0,84 h., 1,22 w.
Signed: N. v. Verendael and D. T. Purchased by Leplat in 1723, from the Collection of the Countess Wrzowecz in Prague. Old inv. 1722.

Hals (Franz.) *
Born at Antwerp, 1584; died at Haarlem, Aug. 26, 1666.

938. (19a.) A man's portrait. On wood, 0,25 h., 0,19½ w.
Obtained through Raschke. Old inven. 1722.

939. (19a.) A portrait of a man in black clothes. On wood, 0,25 h., 0,20 w.
Obtained through Count Wackerbarth. Old inven. 1722.

940. (19 a.) Same subject. On wood, 0,33 h., 0,25 w.
Obtained through Raschke. From the reserved pictures in 1861.

Same Artist. (?)

941. (L 2.) Portrait of an old woman with a white cloth her hands. On wood, 0,75 h., 0,75 w.
Obtained in 1740 through Morell from Antwerp. Inven. 8vo.

Avercamp (Hendrik van), named *de Stomme van Campen.*
Born at Campen about 1590.

942. (25 a.) Dutch village-fair on the ice. On wood, 0,25 h., 0,46 w.

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* According to his style, this master, belongs rather to the Dutch School.

943. (25 a.) Similar subject: companion picture. On wood, 0,25 h., 0,44 w.
Both purchased in Leipsic as *Pieter Brueghel*. Old inven. 1722.

Diepenbeck (Abraham van), pupil of *Rubens*.
Born at Herzogenbusch, 1599. died in December 1675.

944. (30 d.) Neptune and Amphitrite, surrounded by Cupids. On wood, 0,51½ h., 0,73 w.

Zegers or **Segers** (Daniel), named *"the Jesuit of Antwerp"*; pupil of *Joh. Brueghel*.
Christened at Antwerp Dec. 6, 1590; died there, Nov. 2, 1661.

945. (47 a.) A wreath of flowres surrounding a painted relief, representing the Nativity. On canvas, 1,43 h., 0,95 w.
Signed: Pater Daniel Segers. Obtained through Baron von Rechenberg. Old inven. 1722.

946. (47 a.) Madonna and Child; painted in relief like the preceding. and surrounded by a wreath of flowers. On canvas, 1,42 h., 1,13 w.
Signed as the former. Old inven. 1722.

947. (7 c.) Madonna and Child as a bas-relief in a niche, surrounded by a flower wreath. On copper, 0,87 h., 0,64½ w.
Signed: Daniel Segers Soctis JESV. From the Wallenstein Collection in 1741. Inven. 8vo.

948. (16 b.) Same subject. On canvas. 0,85 h., 0,64 w.
As above.

949. (15 a.) Flowers in a glass vessel. On copper; preceding size.
Signed: D and S. in a monogram, Socte Jesu 1643. Presented in 1741, by Her Majesty the Queen to His Majesty the King. Inven. 8vo.

950. (13 c.) Flowers in a wooden vessel. On copper, 0,46 h., 0,34½ w.
Signed D. S. Soc^te JESV. 1643. Obtained through Leplat Old inven. 1722.

Same Artist. (?)

951. (49 a.) A Holy Family in the midst of a wreath of flowers. On canvas, 1,19 h., 0,92 w.
Purchased by Count Gotter for 150 Conven. florins.

Schut (Cornelius), scholar of *Rubens*.
Christened at Antwerp, May 13, 1597; died Apr. 29, 1655.

952. (30 d.) A Sacrifice to Venus. On wood, 0,76 h., 1,44 w.

953. (30 d.) Neptune and Amphitrite. On wood, 0,88 h., 1,35 w.
From the Wallenstein Collection in Dux, 1741. Inven. 8vo.

Jordaens (Jaques), pupil of *Adam van Noort* and *Rubens*.
Born at Antwerp, May 19, 1593; died there, Oct. 18, 1678.

954. (J 4.) Ariadne, surrounded by fauns, satyrs and bacchantes. On canvas, 2,41 h., 3,13 w.
Purchased by Raschke in 1709, from Jac. de Wit in Antwerp as *Rubens Bacchanalia* for 600 Pistoles.

955. (J 1.) Silenus holding a cup, into which a bacchante pours wine. On canvas, 1,93 h., 1,61 w.
Obtained as the preceding; price 200 Pistoles.

956. (J 3.) Diogenes with his lantern in the market looking for men. On canvas, 2,34 h., 3,51 w.
Purchased by De Brays in 1742, from Mons. Lambert in Paris; price 1500 Livres.

957. (J 3.) The prodigal son. An old shepherd points to the food of the swine. On canvas, 2,37 h., 3,70 w.

958. (J 3.) Joseph of Arimathea, Mary, John, and Mary Magdalene, seeking the body of the Lord in the sepulchre. On canvas, 2,14 h., 1,47 w.

959. (J 4.) The Presentation in the Temple. On canvas, 3,94 h., 3,03 w.

960. (J 1.) Old and young persons sitting at a well-furnished table. (In the picture, the inscription: *"So d'ouden songen so peepen de Jongen"* and on a book-mark under a skull: *"Cogita mori"*.) On canvas, 1,69 h., 2,02 w.

From the magazine, 1725. Old inven. 1722.

961. (J 4.) A satyr with a basket of fruit; near by, a young girl. On wood, 1,05 h., 0,74 w.

Purchased by V. Rossi in 1738. Inven. 8vo. From the reserved pictures in 1855.

962. (27 a.) A study head with short gray hair and mustaches. Portrait of Adam Graphaeus. a messenger (Knape) of the guild of St. Luke in Antwerp. On wood, 0,51 h., 0,41 w.

From the reserved pictures in 1856.

Copy after **Rubens** by the same artist.

963. (J 2.) Hercules intoxicated, led by bacchantes and satyrs. On wood, 2,19 h., 2,00 w.

Cat. Guarienti (Nr. 129), *"fu della Galleria di Mantova"*.

Snyers (Pieter), pupil of *Sebastian Vrancx*.

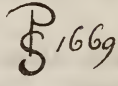
Born at Antwerp, 1593. (?) Entered the Painters' guild at Brussels in 1628.

964. (18 a.) Robbers, who have plundered and killed some travellers, attacked by armed men. On canvas, 0,54 h., 0,67 w.

Bought by Wanderer in Prague. Old inven. 1722.

965. (18 a.) Similar subject. On canvas, 0,54½ h., 0,67½ w. As above.

966. (27 a.) A traveller, in a mountainous country. On canvas, 0,59 h., 0,50 w.

Signed:  Obtained by Riedel in Prague in 1742.

967. (26 d.) A village plundered. On canvas, 0,82 h., 1,14 w.

From the reserved pictures in 1856.

968. (27 a.) A narrow rocky ravine; a castle in the distance. On canvas, 0,80 h., 0,50 w.

From the reserved pictures in 1861.

Artist unknown.

969. (14 b.) A gypsy encampment on a mountain side. On wood, 0,42 h., 0,57½ w.

970. (14 b.) Travellers assaulted by robbers. On wood, 0,42 h., 0,58 w.

Uden (Lucas van).

Christened at Antwerp. Oct. 21, 1595; died about 1672—1673.

971. (14 a.) Landscape with a river and small waterfall in the fore-ground. On wood, 0,22 h., 0,35 w.

Signed: L. V. V. 1656. Obtained through Count Wackerbarth. Old inven. 1722.

972. (48 b.) In the fore-ground, a level landscape with much water; on a height, a peasant's house to which a bridal pair are going with their guests. The figures by D. Teniers. On canvas, 1,58 h., 2,86 w.

Signed: L. V. (indistinctly) Vden.

973. (14 a.) St. Paul, the hermit, and St. Anthony before their hermitage. Figures by D. Teniers. On wood, 0,52 h., 0,74 w.

Purchased by Wanderer as *D. Teniers.* Old inven. 1722.

974. (14 a.) A landscape rich in foliage, with distant mountains. In the fore-ground, a couple of women with a child. The figures by Pieter Bout, as in the following. On wood, 0,40½ h., 0,70 w.

Signed: Lucas van. Vden. inve.

Obtained through Count Wackerbarth. Old inven. 1722.

975. (14 a.) A steep rock in the distance. In the fore-ground on a hill, travellers in carriages and on foot, and a shepherd with his flock. On wood, 0,43 h., 0,64½ w.

Signed: L. V. V. Obtained through Count Wackerbarth. Old inven. 1722.

976. (14 a.) Landscape with woody hills and a broad river, on which boats are sailing. In the fore-ground, fishermen draw their nets to the land. On wood, 0,26 h., 0,35 w.

Obtained through Count Gotter.

977. (14 a.) Landscape with high mountains and a river in the fore-ground, some cattle grazing, and two small waterfalls. On wood, 0,25 h., 0,35 w.

Obtained as above. Price for both, 75 Conven. florins.

978. (14 a.) Landscape with many large figures. In the immediate fore-ground, a waggon with vegetables. On canvas, 0,53 h., 0,70 w.

Imperfectly signed: Vden. Obtained in 1741 by Wackerbarth. From the reserved pictures in 1860.

979. (14 a.) Landscape with trimmed willows. Shepherd and shepherdess with sheep. On canvas, 0,51 h., 0,69 w.
As above.

Dyck (Antony van).
Born at Antwerp, March 22, 1599; died in Blackfriars in London, Dec. 9, 1641.

980. (J 4.) Silenus intoxicated, led by bacchantes. On canvas, 1,06 h., 0,91 w.
Signed: A. V. D. (in a monogram.) Purchased by the painter Pesne. Old inven. 1722.

981. (J 4.) Jupiter descending as a shower of gold into Danae's bed-chamber. On canvas, 1,30 h., 1,83 w.
Obtained through Baumann. Old inven. 1722.

982. (J 3.) St. Jerome. On canvas, 1,94 h., 2,17 w. ✻ (II. 49.)

983. (J 2.) The Virgin as Queen of Heaven, with the Infant Christ standing in her lap. On canvas, 1,22 h., 0,97 w.
Obtained by Riedel in Vienna in 1741.

984. (M 3.) The Infant Christ standing on a globe with the serpent under his feet. On wood, 0,73 h. 0,50 w.

985. (J. 1.) Portrait of Charles I. King of England. On canvas, 1,22 h., 0,96 w.
Inscribed: C. R. 1637; (over each of the letters, the Crown). Purchased in 1748 by Gialdi and Guarienti, from the Imperial Gallery in Prague.

986. (J 1.) Henrietta Maria, Princess of France, Consort of Charles I. King of England. On canvas, 1,23 h., 0,96 w.
Obtained as the preceding.

987. (J 1.) The Portraits of the three children of Charles I. Charles, James and Maria. (?) On canvas, 1,28 h., 1,45 w.

Purchased, by Le Leu in Paris, 1744. Inven. 8vo. Probably the picture formerly in the Gallery of the Regent, the Duke of Orleans.

988. (J 1.) Portrait of a gentleman in a black dress, with a white, hanging collar. On canvas, 1,26 h., 0,92 w.

Purchased in 1741 by Heineken in Hamburg. Inven. 8vo.

989. (J 1.) Portrait of a lady, as companion picture. On canvas, 1,25 h., 0,90 w.

As above.

990. (J 4.) Portrait of the painter Martin Ryckaert. On canvas, 1,16 h., 0,97 w. ✻ (III. 15.)

Mod. purchase, under the above title.

991. (M 3.) Portrait of the Knight Engelbert Taie, Baron von Wemmel. On canvas, 0,73 h., 0,56 w.

Purchased in 1723 by Leplat, as an original by *Rubens*. Old inven. 1722. This, and No. 852 from the Wrzowecz Collection in Prague.

992. (M 2.) Portrait of a man in armour. On canvas, 0,91 h., 0,71 w. ✻ (III. 16.)

Mod. purchase. Engraved as *Richard Cromwell*. (?)

993. (M 3.) Portrait of the Scotchman, Thomas Parr, in his 151st year. Oval. On wood, 0,65 h., 0,52 w.

Purchased by Count Wackerbarth from Rigaud. See the inscription on the back. Formerly in the Collection of Charles I. of England, from whence it came into the Collection of Jabach in Paris; from his heirs it passed to Rigaud.

994. (M 2.) Portrait of the brother of Rubens (?) in black clothing with a white plaited collar. On canvas, 0,67 h., 0,54 w.
Mod. purchase.

995. (M 2.) Portrait of a man in black clothes; his left arm covered with a black mantle. On linen attached to wood, 0,85 h., 0,65 w.
Purchased in 1723 by Leplat from the Collection of Countess Wrzowecz in Prague. Old inven. 1722.

996. (M 2.) Half-length portrait of a man, clothed in black. On linen attached to wood, 0,60 h., 0,53 w.
Purchased in September 1763; by Leg.-Rath von Kauderbach from the estate of Mons. Guill. Lormier at the Hague; price, 760 fl. Dutch.

997. (M 2.) Portrait of a man in steel armour. On canvas, 0,64 h., 0,50 w.
Obtained through Count Gotter; price, 150 Conven. fl.

998. (M 2.) Half-length portrait of a man in black clothes and small white collar on the left side. On canvas, 0,61 h., 0,48½ w.
Purchased in 1728 by Schenk in Holland; Price, 100 Ducats Old. 1722.

After **Dyck** (Antony van).

999. (28 c.) Half-length portrait of a man with mustaches and folded collar, in dark clothes with slit sleeves. On canvas, 0,62 h., 0,50 w.
In 1741, as *van Dyck* from the Wallenstein Collection. Inven. 8vo.

1000. (26 c.) Half-length portrait of a man in armour, holding in his right hand a commander's staff. In an oval frame painted in monochrome. On canvas, 1,13 h., 0,83 w.
Old. inven. 1722. Purchased in Leipsic, as an original in *van Dyck's* style. From the reserved pictures in 1861.

1001. A study; head of a man with a white ruff.
(L 1.) Fragment. On wood, 0,31½ h., 0,27½ w.
Old inven. 1722. From the reserved pictures in 1861.

1002. Christ and the Tempter. A sketch. On wood,
(25 a.) 0,22 h., 0,17 w.
From the reserved pictures in 1861.

1003. Mary the Medicis as widow. On canvas, 0,74 h.,
(26 c.) 0,60 w.
Old inven. 1722.

Diel (Jan.).
Born at Antwerp, 1599; died at Turin, 1664.

1004. A goatherd sitting on a height near some goats,
(13 c.) playing on a bagpipe. On wood, 0,14 h., 0,24 w.

1005. A herdsman and herdswoman with some cattle;
(13 c.) the former is drawing a thorn from his foot.
On copper, 0,15 h., 0,25 w.

Utrecht (Adriaen van) pupil of *Hermann de Ryt.*
Born at Antwerp, Jan. 12, 1599; died, 1652—53.

1006. Fruit and a pie with other provisions; on the
(K 3.) floor, some musical instruments. On canvas,
1,83 h., 2,24 w.
Signed: Adriaen van Utrecht, fecit. an. 1647.

Quellinus (Erasmus) the Younger, pupil of *Jan Baptiste Verhaeghe.*
Born at Antwerp, Nov. 19, 1607; died there, Nov. 11, 1678.

1007. The Betrothal of Mary and Joseph. On copper,
(30 d.) 0,54 h., 0,41½ w.
Purchased in 1741 by V. Rossi as *Rubens;* price 450 Thlr.

1008. (30 d.) St. Catherine kneeling before the Virgin, is crowned by the Infant Christ with a laurel wreath; St. Apollonia and Margaret on each side. On copper, 0,53½ h., 0,40¾ w.

As above; price 450 Thlr.

Flemal (Bartholet).

Born at Liège, 1612; died there, 1675.

1009. (27 d.) Æneas about to leave the burning Troy with his wife Creusa, his son Ascanius and his father Anchises. On wood, 0,49 h., 0,63 w.

Signed: BARTHOLET FLEMAL. Old inven. 1722.

Arthois (Jacob van), pupil of *Jan Martens*.

Born at Brussels, 1613; died there, 1665.

1010. (48 a.) Landscape with a distant view, and beautiful groups of trees; in the fore-ground, cattle grazing. On canvas, 0,85 h., 1,17 w.

Signed: Jac. d'Arthois f. Anno . . . . Restored by Renner in 1826 under the direction of Palmaroli.

1011. (50 c.) Forest landscape; in the fore-ground, some horsemen. On canvas, 0,57 h., 0,82 w.

1012. (50 c.) Companion picture; in the fore-ground, a wagon. On canvas, preceding size.

All three purchased by Riedel in Prague, 1742. Inven. 8vo. Nos. 1011 and 1012. From the reserved pictures in 1856.

Peeters (Bonaventura).

Born at Antwerp, 1614; died and buried at Hoboken, July 25, 1652.

1013. (27 d.) View of the island and city of Corfu (?); a Dutch man-of-war lying at anchor in the roads. On canvas, 0,76 h., 1,12 w.

Signed: Bonaventura Peeters fecit in Hoboken. 1652.

Same Artist; the figures by *David Teniers,* the Elder.

1014. (13 b.) View of the village Scheveningen, with a part of the sea-coast. On canvas, 0,82 h., 1,16 w.

Signed: D. T. F. Obtained through Josef Perodi. Old inven. 1722.

Peeters (Jan), younger brother of Bonaventura.

Christened April 24, 1624; died about 1677.

1015. (27 c.) Peasant-cottages and some peasants; one of their cows running away. On wood, 0,37 h., 0,56 w.

Signed: Peeters.

From the reserved pictures in 1861. Old inven. 1722; purchased as *Teniers.*

Ryckaert (David), pupil of his father.

Born at Antwerp, 1612; died there 1661.

1016. (17 b.) A peasant-family. On wood, 0,66 h., 1,02½ w.

Signed: D. RYCKAERT. 1639. Mod. purchase.

1017. (17 b.) Similar subject. On wood, 0,59 h., 0,97 w.

Signed: D. RYCKAERT. 1642 Obtained by V. Rossi in Italy, 1744.

1018. (50 c.) Still-life. On canvas, 0,79 h., 0,87 w.

Signed: D. RYCKAERT 1699 (sic) and the Dutch verse: *"Om minne van den Smaer Leckt de Kat den kandelaer".* From the reserved pictures in 1855.

1019. (50 c.) Same. In the fore-ground, a boy spinning a top. On canvas, 0,68 h., 0,87 w.

Signed: Ryck . . . From the reserved pictures, 1856.

1020. (19b.) A room in a peasant's-house, with kitchen utensils. In the back-ground, peasants drinking. On wood, 0,50 h., 0,80 w.
Signed: D. RYC. F. 1638.

Same Artist. (?)

1021. (15a.) A peasant holding a tankard in his hand and singing; another playing on a fiddle. On wood, 0,36 h., 2,29 w.
Indistinctly signed.

Jacobsen (Juriaen), pupil of *Franz Snyders.*
Born at Hamburg; died at Leuwarden, 1664.

1022. (K 4.) Dogs attacking a wild boar. On canvas, 1,83 h., 2,35 w.
Signed: J. Jacobsen. fec. 1660.

Coques or **Cocx** (Gonzales), pupil of *David Ryckaert.*
Christened at Antwerp, Dec. 8, 1614; died, April 18, 1684.

1023. (14c.) Domestic life. Several musical instruments lying on the floor. On wood, 0,67½ h., 0,90 w.

Artist unknown. Supposed to be *Daniel Mytens,* the architecture by *Hend. van Steenwyk,* the son.

1024. (14c.) Charles I., King of England, in the hall of a palace. On wood, 0,51 h., 0,48 w.
Signed: Henri van Steinwick (sic) 1637.
A similar picture (Cat. No. 415) in the Royal Gallery at Turin.

1025. (14c.) Henrietta Maria, his Queen. Copied after Van Dyck. See No. 984. The architecture as in the preceding. On wood, 0,51½ h., 0,45 w.
Signed: M. H. R. (Maria Henrietta Regina) with the crown. 1637. See No. 985.

Neyts (Aegidius or Gilles), scholar of *Lucas van Uden.*
Flourished in Antwerp from 1650 to 1690. Declared a master of the guild of painters at Antwerp in 1647—48 (according to Theod. van Lerius).

1026. (48 a.) Mountain scenery with thickets and ruins; in the fore-ground, a lady and two gentlemen on horseback, and a beggar. On canvas, 1,28 h., 1,99 w.
Signed: Æ. Neyts. f. 1681.

1027. (48 c.) Mountain landscape with trees and ruins. On canvas, 1,16 h, 1,92 w.
Signed: G. Neyts f. Both purchased by Riedel in Prague, 1742. Inven. 8vo.

Son (Joris [Georgius] van) (?).
Born at Antwerp, 1622. Buried June 25, 1667.

1028. (28 a.) Grapes and other fruit in a porcelain dish; also some asparagus. On canvas, 0,48 h., 0,64 w.
Bought by Morell in 1740, as *Jan Son.* Inven. 8vo.

1029. (28 a.) A white and blue dish with grapes, apples and lemons. On canvas, 0,49 h., 0,65 w.
Purchased by v. Kaiserling, 1741. Inven. 8vo.

1030. (26 d.) A large thistle and blue flowers (blue bottles). On canvas, 1,05 h., 0,83 w.
Obtained through Count Gotter as *Verendaels* for 50 Fl. From the reserved pictures in 1856.

Tilborch (Egidius or Gilles).
Born at Brussels in 1625.

1031. (13 c.) A Dutch wedding. On canvas, 1,26 h., 1,95 w.
Signed: G. TILBORCH. From the Kunstkammer. Old inven. 1722.

Fyt (Jan), pupil of *Hans van den Berch.*

Christened at Antwerp, Aug. 16, 1609; died there, 1661.

1032. (30 a.) A hare, partridges and other birds; also a couple of porcelain dishes and a pitcher. On canvas, 0,81 h., 1,01 w.

Signed: Johannes Fyt. F.

1033. (30 a.) A dead hare, game, a melon and garden-fruit. On canvas, 0,86 h., 1,18 w.

Signed: T. Fyt. f.

1034. (27 c.) Two dead partridges and a hunting-dog. On canvas, 0,40 h, 0,56 w.

Signed: Joannes Fyt. From the reserved pictures in 1856.

1035. (51 a.) A kid suspended by one leg. On canvas, 0,72 h., 0,60 w.

From the reserved pictures in 1856.

1036. (51 a.) A brace of partridges and other dead game, among them a bull-finch. On canvas, 0,76 h., 0,56 w.

Kessel (Jan van), pupil of *Simon de Vos.*

Christened at Antwerp, April 5, 1626; died there about 1679.

1037. (51 b.) Fruit, shell-fish and a cut ham. On canvas, 0,85 h., 1,10 w.

Signed: J. v. Kessel f. anno 1634.

Artist unknown.

1038. (51 b.) Dead game and fruit on a wall. On canvas, 0,84½ h., 1,17 w.

Apshoven (Thomas van), pupil of the younger *Teniers.*

Born about 1630 at Antwerp, declared a master son in the guild in that city, under the presidency of the younger Teniers in 1645—1646 (according to Theodor van Lerius).

1039. (8 a.) Oysters, grapes, cherries, and half of a lemon on a plate. On wood, 0,27 h., 0,39 w.

Signed: T. V. APSHOVEN. Obtained through v. Kaiserling, in 1741. Inven. 8vo.

Elliger (Ottmar), pupil of *Daniel Seghers.*

Born at Gothenburg, 1632; died at Berlin, 1679, as court painter.

1040. (27 a.) A tulip with roses and currants on a table. On wood, 0,38½ h., 0,30 w.

Signed: Ottmar Elliger. Fecit Anno 1674. Purchased in 1727 at the Leipsic fair. Old inven. 1722.

1040a. (17 b.) A bouquet on a table with grapes and apricots at the side. On wood, 0,63¾ h., 0,44 w.

Signed: Ottmar Elliger. F. A. 16 . Purchased at the Leipsic fair, Easter 1727.

Marienhof (A.), pupil of *Rubens.*

Lived at Gorcum about 1630.

1041. (51 b.) A man with compasses in his hand, kneeling before a royal pair on a throne. On wood, 0,48½ h., 0,64 w.

Signed: A. Marienhof. f 1649

Obtained by Riedel in Prague, 1742.

Vroom (Mattheus) (?). Mentioned in the books of the Antwerp guild in 1620.

1042. (25 c.) Landing of the Queen dowager of France, Mary de Medicis, in Antwerp. On wood, 0,65 h., 0,92 w.

XX in.

Signed: et Fecit

1632

From the Kunstkammer. Old inven. 1722.

Molanus (M.).

Lived about 1635.

1043. (28 a.) Level landscape with a large group of trees; in the distance, a village. On wood, 0,40 h., 0,61½ w.

Signed: M. Molanus, 1635.

Meulen (Franz van der); pupil of *Pietes Snayers*.

Born at Brussels, 1634; died at Paris, Oct. 15, 1690.

1044. (15 b.) Louis XIV. making an excursion to Vincennes. On canvas, 0,60 h., 0,85 w.

Purchased by De Brays in 1742 from Araignon in Paris, as *"Promenade de Louis XIV. à Vincennes"*, price, 2000 Livres.

1045. (15 b.) Louis XIV. with his Consort, Maria Theresa, at the entry into Arras in 1667. On canvas, 0,63 h., 0,98 w.

Purchased as above; as *"Prise de Possession d' Arras"*, price, 2000 Livres.

Copy after the *same Artist.*

1046. (15 b.) Louis XIV. giving orders to one of his officers during a battle in a forest. On canvas, 0,64 h., 0,86 w.

Obtained through v. Kaiserling in 1741. Inven. 8vo.

Neck (Jan van), pupil of *Jacob de Backer.*

Born at Naarden, 1635; died at Amsterdam, 1714.

1047. (20 a.) A statue of Pan before a dark grove, and another, which a woman is decking with a wreath of flowers. On canvas, 0,83 h., 0,68 w.

Signed: J. v. Neck f. Purchased by Riedel at the Michaelmas fair in Leipsic, 1751. Presented to His Majesty the King by H. R. H. the Electoral Prince

Vorstermans (Jan).

Born at Bommel about 1643; died about 1699.

1048. (15 a.) A small landscape; in the fore-ground, some forts. On wood, 0,15 h., 0,21½ w.

Signed: VOSTERMANS (indistinctly.)

Nefs (Peter).

Born at Antwerp about 1570; died, 1651.

1049. (14 a.) The interior of a small Gothic church. On wood, 0,38½ h., 0,57½ w.

Signed: P. Nefs. 1605.

Nefs or **Neeffs** (Lodowyk), pupil of his father, *Peter Nefs.*

Lived at Antwerp about 1648.

1050. (8 b.) A view of the interior of the Cathedral at Antwerp. (The figures by *Fr. Francken III.* buried at Antwerp Sept. 4, 1667.) On canvas, 0,90 h., 1,17 w.

On the pillar at the right, signed: FRATER LODEVICVS NEEFFS. An. 1648. On the pillar at the left: D, j. ffranck. inven. et f.

Gheringh (Antony).

Lived at Antwerp about 1664.

1051. (8 b.) The interior of a church. On canvas, 0,83½ h., 1,18 w.

Signed: A Gheringh. 1664. (A and G. in monogram.)

Bloemen (Pieter van), named *Standart* pupil of *Simon van Douw.*

Christened at Antwerp, Jan. 17, 1657. Director of the Academy there, 1699; buried there, March 6, 1720.

1052. (47 a.) Cattle standing before the ruins of a Roman building; near by, a rider with some horses. On canvas, 0,85 h., 1,00 w.

Signed: P. V. B. 1710. Obtained by Riedel in Prague, 1742. Inven. 8vo.

1053. (47 a.) A gentleman riding a white horse before some others; near by, a groom holding some saddled horses. Companion picture. On canvas, 0,84 h., 1,00 w.

As above.

1054. (7 a.) Some men stopping before an inn with a couple of pack-horses, which they are loading. On canvas, 0,59 h., 0,50 w.

Signed P. V. B. 1718. From the Collection of Count Wallenstein in Dux in 1741.

1055. (48 c.) A family on a journey. A laden horse and a camel with other animals and their leaders. On canvas, 0,72 h., 1,00 w.

Purchased by Riedel in Prague in 1742. Inven. 8vo. In an old list mentioned as *"Journey of Jacob to Egypt"*.

1056. (7a.) Two fishermen drawing their nets; near by, an old white horse saddled; behind him, a mule. On canvas, 0,59 h., 0,50 w.

From the Collection of Count Wallenstein in Dux in 1741.

Same Artist (?)

1057. (14b.) A camp. In the fore-ground, horsmen with their horses; near by, tents and baggage waggons. On canvas, 0,45 h., 0,55½ w.

Signed indistinctly. Obtained through Riedel in Prague in 1742. Inven. 8vo.

Bloemen (Johann Franz van), surnamed *Orizonte*, an imitator of *Casp. Poussin.*

Christened at Antwerp, May 22, 1662; died at Rome, 1748.

1058. (6b.) Landscape with high trees; in the fore-ground, a river, on the bank of which are men fishing. On canvas, 0,73 h., 0,97 w.

Hondt (Abraham).

Born at Rotterdam, 1638; died in London, 1691.

1059. (7b.) Cavalry skirmish near a village. On wood, 0,25 h., 0,35 w.

Signed: A. HONDT.

Huysmans (Kornelis), surnamed *de Malines.*

Born at Antwerp, 1648; died at Mechlin, 1727.

1060. (8a.) A sheep-cot in a forest; near by, the flock. On canvas, 0,58½ h., 0,80½ w.

Obtained by Riedel in Prague in 1742. Inven. 8vo.

Minderhout (Hendrik van).

Born at Rotterdam in 1632; died at Antwerp, July 22, 1696.

1061. (18 b.) A seaport. In the fore-ground, several figures and laden camels. On canvas, 0,86 h., 1,18 w.

Signed: H. van Minderhout, 1673.

Boudewyns (Adriaen Frans); pupil of *Ignaz van den Stock.*

Christened at Brussels, Oct. 3, 1644; died there 17..

The figures by *Piéter Bout,* pupil of *van der Meulen.*

Christened at Brussels Dec. 5, 1658; died about 1700.

1062. (27 c.) Landscape with distant mountains. Gypsies in the fore-ground under ruined walls. On wood, 0,25 h., 0,35 w.

Obtained through v. Kaiserling. Inven. 8vo.

1063. (13 b.) A sea-coast with buildings in southern style. A vessel lying in port. On wood, 0,34½ h., 0,49 w.

Obtained through Count Wackerbarth. Old inven. 1722.

1064. (13 b.) A number of beggars and cripples assembled before a convent gate. On wood, of preceding size.

As above.

1065. (26 c.) Mountain scenery. In the fore-ground, figures under some trees near a ruined monument. On wood, 0,28 h., 0,43 w.

As above.

1066. (13 c.) A lake. In the fore-ground, a fountain, near which are three horsemen, one of whom is watering his horse. On wood, 0,22 h., 0,34½ w.
Obtained through Count Wackerbarth *as Boutstaffier.*

1067. (13 b.) A town at the foot of a mountain on a river, in which people are bathing. On canvas, 0,36 h., 0,53 w.

1068. (13 c.) Two fortified places with castles lying opposite each other on a river, in which herdsmen are watering their cattle. On wood, 0,22 h., 0,34½ w.
Obtained through Count Wackerbarth.

1069. (27 c.) Coast scenery with ruins. On canvas, 0,37 h., 0,54 w.
As above.

1070. (14 b.) Landscape with architecture. In the fore-ground, three huntsmen. On wood, 0,25 h., 0,36 w.
Inven. 8vo.

1070 a. (13 b.) A cattle market before the gates of a city. On canvas, 0,41 h., 0,57 w.
Both obtained through Riedel in Prague in 1742. Inven. 8vo.

Nicolas van Verendael.

Lived at Antwerp about 1656; died, 1690—91.

1071. (14 b.) Apes sitting at a table. On wood, 0,29 h., 0,38½ w.
Signed: N. v. Verendael. 1686.

1072. (13 c.) A bouquet in a vessel with relief work. On wood, 0,31 h., 0,41 w.
Signed: Nla. Va. Veeredael.

Verelst (Simon van) (?).
Born at Antwerp, 1664; died in London, 1721.

1073. (49b.) Half-length portrait of a man in steel armour, with a yellow sash and white lace collar. On wood, 0,60 h., 0,49 w.

Artist unknown.

1074. (49b.) Portrait of a man in black cuirass and yellow jerkin, with a yellow sash embroidered with silver. On wood, 0,65 h., 0,53 w.
Marked: Anno 1634.

Lin (Hans van), named *Stilheld* or *Stilheid*.
Lived about 1650.

1075. (14b.) Cavalry combat under the walls of a fortress. On wood, 0,45 h., 0,63 w.
Signed: H. v. Lin fe. 1650. Obtained through Count Wackerbarth. Old inven. 1722.

1076. (10c.) A horseman and a horse laden with a deer, following huntsmen. On wood, 0,22 h., 0,27 w.
Signed: H. van Lin. Fe. Obtained as above.

1077. (10c.) A woman, with her child in her arms, riding on an ass. On wood, 0,22½ h., 0.27 w.
Signed: H. van Lin. As above.

Breydel (Franz).
Born at Antwerp, 1679; died there, 1750.

1078. (25a.) Men and women, theatrically dressed dancing among ruins of ancient buildings. On wood 0,24 h., 0,29 w.
Signed: F. Breydel. Obtained through Leplat. Old inven. 1722.

1079. (25a.) Same subject. A man in black clothing leading in the dance. On wood, 0,25 h., 0,30½ w.
As above.

Wiebke (Bartholt).
Lived about 1679.

1080. (10a) Two peaches, a bunch of grapes, and some currants. On wood, 0,37 h., 0,29½ w.
Signed: Bartholt Wiebke Fecit Aº 1679.

1081. Wanting.

Falens (Carl van.) pupil of *Constantinus Francken.*
Christened at Antwerp Nov. 24, 1683; died at Paris, May 26, 1733.

1082. (20b.) Starting for a heron chase. On canvas, 0,54½ h., 0,65½ w.
Signed: C. van Falens.

Horemans (Jan.)
Born at Antwerp, 1682; died there Aug. 7, 1759.

1083. (15b.) A shoemaker in his workshop. On wood, 0,26½ h., 0,20½ w.
Signed: J. Horemans. Purchased, Apr. 11, 1723, from Michael Met de Pengen, also named Miepi de Motto Ponedi, with 35 other pictures for 900 Thlr. Michel met de Penninghen sculptor at Antwerp, entered the guild in 1695. Old inven. 1722.

1084. (15b.) The companion picture. A mother, sitting by the side of her sleeping child, busily sewing. On wood, 0,27 h., 0,20½ w.
Signed: J. Horemans. As above.

Dutch School.

Mor (Anthoniss), also called *Moro* and *Morus*.
pupil of *Jan Schoreel*.
Born at Utrecht, 1519; died at Antwerp, 1581.

1085. (21 a.) Half-length portrait of a man with broad, gray beard and a black cap; on his breast hangs, on a gold chain, the red cross of the canons of St. John in Utrecht. On wood, 0,35 h., 0,29 w.
Obtained through Raschke. Old inven. 1722. On the back, old signature: A. Moore. S. (Schilder, i. e. Painter.)

1085a. (21 a.) A man with a small black cap on his head, his right hand lightly resting on a book. On wood, 0,42½ h., 0,31 w.
Purchased in Leipsic, with the inscription: *"Like a Jesuit"*. Old inven. 1722.

Cornelius (Cornelius), named *Cornelis van Harlem*;
pupil of *Franz Porbus*.
Born there 1562; died, Nov. 11, 1638.

1086. (25 a.) Venus, Apollo, and Ceres. On canvas, 1,54 h., 1,84 w.
Signed: C. H. (monogram) 1614. Purchased by Leplat as original. Old inven. 1722.

Same Artist. (?)

1087. (25 d.) An old man showing a full purse to a girl who holds fast to a young man. On canvas, 0,71 h., 0,86 w.
Signed: Anno 1591. C. C. H. In 1741 from the Wallenstein Collection in Dux. Inven. 8vo.

Utenwael (Joachim), pupil of *Joas de Baer*.
Born at Utrecht, 1566; died 1604.

1088. (25 d.) Parnassus. On copper, 0,16 h., 0,21 w.
Signed: JOACHIM UTENWÆL 1596.

Lys (Jan), named *Pan*, pupil of *Hendrick Goltzius* and *Houbraken*.
Born at Oldenburg about 1570; died in Venice, 1629.

1089. (26 b.) The penitent Magdalene. On canvas, 1,14 h., 1,32 w.

1090. (K 4.) A man playing on a lute. On canvas, 1,04 h., 0,76 w.
Purchased by V. Rossi in 1744 as *Giov. Lys* from Casa Grimani Calergi in Venice.

Mierevelt or **Mireveld.** (Michiel Jansz.).
Born at Delft, May 1, 1567; died there, July 27, 1641.

1091. (L 3.) Portrait of a lady with a white cap and round plaited collar. On wood, 0,71½ h., 0,56 w.
Purchased by J. A. Riedel in Prague in 1742. Inven. 8vo.

1092. (L 1.) Portrait of a man with short hair and beard, in black dress and white plaited collar. On wood, 0,71 h., 0,57 w.

1093. (K 1.) A young man dressed in black, supporting himself with his right hand on a table. On wood, 1,05 h., 0,77 w.

1094. (L 1.) Portrait of a man, who holds a letter in his hand. On wood, 0,74 h., 0,64 w.
Bought by J. A. Riedel in Prague in 1742. Inven. 8vo.

1095. (L 2.) Portrait of a woman in a black dress, with one hand. On wood, 0,74½ h., 0,63 w.

As above.

1096. (L 3.) Half-length portrait of a man in black clothes and plaited collar. Oval; on wood, 0,76½ h., 0,61½ w.

Mierevelt (Pieter), son and pupil of the preceding.

Born at Delft. Oct. 5, 1595; died there, 1631.

1097. (L 1.) Half-length portrait of a man with a white beard and black hat. On wood, 0,47 h., 0,37 w.

Supposed to be the portrait of the painter *Coornheert*.

1098. (K 1.) Portrait of a man holding a glove in his left hand. On wood, 1,16 h., 0,87 w.

Purchased by Riedel in Prague in 1742. Inven. 8vo.

1099. (L 3.) Portrait of a lady in a black dress, holding in her right hand a black feather-fan. On wood, of the preceding size.

As above.

Artist unknown.

1100. (48 b.) Portrait of a lady. On canvas, 0,37 h., 0,32 w.

1101. (48 b.) Female study head. On wood, 0,41 h., 0,34½ w.

From Prof. Steinla's estate.

Bray (Salomon de).

Born at Haarlem, 1597; died, Mai 11, 1664.

1102. (L 3.) Half-length portrait of a girl with a straw hat. holding a small branch with pears. On wood, 0,76 h., 0,60 w.

Signed: S Bray 1635.

1103. (L 3.) Portrait of a young man with a green branch wreathed around his head. On wood, 0,76 h., 0,59½ w.

Signed as above, with the same date. Both from Count Wackerbarth in 1635. Cat. Guar.

Same Artist. (?)

1104. (20 b.) A young man clad in red velvet with a cap of the same. On wood, 0,71 h., 0,60 w.

Brought in Dresden, as an unknown original. Old inven. 1722.

1105. (20 b.) Portrait of a man in a red mantle, and hat with feathers. On wood, 0,72 h., 0,55 w.

Purchased by Leg. R. v. Hagedorn from Hofrath Ehrenreich in Hamburg; price 35 Thlr.

Ravesteyn (Jan van). (?)

Born in the Hague, 1572; still living about 1657.

1106. (K 1.) Portrait of an old man in armour. On canvas, 1,20 h., 0,94 w.

Marked: A° : 1605. Purchased by V. Rossi in 1744 as *"Portrait of Count Moritz von Nassau by Paul Brilli"*. (de Brie?)

Poelenburg (Cornelis), pupil of *Abr. Bloemaert.*
Born at Utrecht, 1586; died in Aug. 1667.

1107. (13 b.) Landscape; Diana and her nymphs resting from the chase. In the distant back-ground, Actaeon. On wood, 0,61 h., 0,92 w.
Purchased by Rigaud in Paris in 1742. Price 1200 Livres.

1108. (13 a.) A landscape with rocks in the fore-ground; near by, a fountain in which some women are bathing. On wood, 0,26½ h, 0,34 w.
Signed: C. P. Purchased by Riedel at the Leipsic Michaelmas fair, 1751; as *Haensbergen.*

1109. (27 a.) Landscape with the Holy Family. On copper, 0,34 h., 0,42 w.
Signed: C. P. Taken from the reserved pictures in 1855.

1110. (13 a.) Landscape with many ruined walls; in the fore-ground the Holy Family. On wood, 0,34½ h., 0,27 w.
Signed; C. P. Obtained through the Danish Ambassador. Old inven. 1722.

1111. (13 a) A pleasing landscape with mountains in the distance; several women bathing in a fountain. On wood, 0,24 h., 0,29½ w.
Signed: C. P. As above.

1112. (13 a.) A large stone table under a ruined vault; some females occupied with washing. On wood, 0,24½ h., 0,29½ w.
Signed: C. P. As above.

1113. (13 b.) The muses on Parnassus; before them, Minerva; at her side, Pegasus. On wood, 0,61½ h., 0,56 w.
Signed: C. P. Obtained through Du Roy. Old inven. 1722.

1114. (13 a.) A landscape with ruins; in the fore-ground, young Tobias. On wood, 0,26½ h., 0,34 w.
Signed: C. P.

1115. (13 c.) A landscape with many trees; in the fore-ground, sit several partly undressed women; others are bathing in the fountain. On canvas, 0,39½ h., 0,50½ w.
Signed: C. P.

1116. (13 a.) A mountainous country with ruined buildings. In the fore-ground, some half-clad male figures. On wood, 0,34 h., 0,28½ w.
Signed: C. P. (indistinctly).

1117. (13 a.) Several half-dressed female figures at the foot of a high rock in the fore-ground. On wood, 0,33 h., 0,28½ w.
Purchased by Riedel as *Haensbergen* at the Michaelmas fair, 1751, in Leipsic.

Same artist. (?) The figures by *Pieter Bout.*

1118. (13 c.) Ruins near a river, over which there is a bridge, On wood, 0,25 h., 0,34 w. ✻ (III. 25.)
Bought by Count Wackerbarth as an original *"Hilius"*. Old inven. 1722.

Steenwyck (Hendrik van), pupil of his father *Hendrik.*
Born at Amsterdam, 1589; died at London, after 1642.

1119. (14 a.) Interior of a Gothic church. On copper, 0,34 h., 0,53½ w.
Signed: H. v. Steenwick, 1609. Obtained through Du Roy. Old inven. 1722.

1120. (14 a.) The interior of a church, illuminated with candles and torches. On wood, 0,33½ h., 0,48 w.
Signed: H. v. Steenwyck 1614.

1121. (14 a.) A view of the interior of a church. The figures painted in the picture by Dietrich at a later period. On copper, 0,39 h., 0,54 w.

Indistinctly signed: Steenwyck fecit An. 1611.

Honthorst (Gerhard van).

Born at Utrecht, Nov. 4, 1590; died there, April 27, 1656.

1122. (K 1.) A dentist, extracting a defective tooth for a peasant by candle-light. On canvas, 1,47 h., 2,16 w.

Signed: G. v. Hont Horst: fe. 1622. Purchased by Gialdi and Guarienti in 1748 from the Imperial Gallery of Prague.

1123. (26 a.) An old woman with a piece of money in her hand; near her, a burning candle. On wood, 0,93 h., 0,70 w.

1124. (26 a.) Half-length picture of an old woman with a candle in her hand. On canvas, 0,71 h., 0,57 w.

Purchased by Count Wackerbarth as a painting in *Rembrandt's* style. Old inven. 1722.

Same Artist. (?)

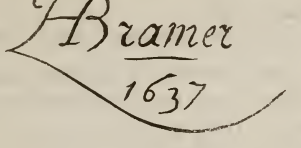
1125. (26 c.) An old woman in white fur, with spectacles in her hand. On canvas, 0,62 h., 0,48 w.

Purchased in 1742 in Leipsic as *Rembrandt.* Inven. 8vo.

1126. Wanting.

Bramer (Leonhard), scholar of *Rembrandt*.
Born at Delft, 1596. Still living in 1667.

1127. (8 b.) Christ reviled. On wood, 0,80 h., 0,59½ w.

Signed: 

Purchased in Leipsic as *Salv. Roos.* (!) Old inven. 1722.

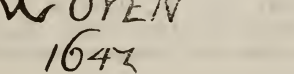
1128. (19 b.) King Solomon kneeling in prayer in the Temple. Gold vessels stand on a raised frame. On wood, 0,74½ h., 1,11 w.
Signed: L. Bramer. Bought by Lincer in 1738 as *Rembrandt*. Inven. 8vo.

1129. (19 b.) The Queen of Sheba and her attendants kneeling before Solomon. On wood, 0,74 h., 1,11 w.
As above.

Goijen (Jan Josefszoon van), pupil of *Isaac Nicolas van Swanenburgh* and others.
Born at Leyden, Jan. 13, 1596; died at the Hague, 1656.

1130. (7 c.) A level landscape. An old hut, before which are some peasants, and a woman drawing water from a well. On wood, 0,56 h., 0,80 w.
Signed: V. G. (monogram) 1633.

1131. (7 a.) A frozen lake with sledges and skaters. Oval. On wood, 0,68 h., 0,92 w.

Signed: 

1132. (7 a.) A broad river with peasant houses on the level banks. In the fore-ground, a boat with fishermen. Oval. On wood, of the preceding size.
Signed: V. G. (monogram) 1643.

Loon (Pieter van).
Lived at Antwerp about 1600.

1133. (27 b.) A flat sea-coast; the sea somewhat agitated. A signal pole on the shore on the left hand. On wood, 0,35 h., 0,35 w.
Signed:

Dov (Gerhard), pupil of *Rembrandt*.
Born at Leyden, 1613; buried Feb. 9, 1675.

1134. (19 c.) The Artist's own portrait. He is drawing in a book. On wood, 0,43½ h., 0,35 w.
Signed: G. Dov. 1647. (G and D written together, as also in the following signatures). Obtained through Count Wackerbarth. Old inven. 1722.

1135. (19 c.) A gray cat on the sill of a bow window. In the back-ground, the Artist before his easel. On wood, 0,34 h., 0,27 w.
Signed: G. Dov. 1657. Obtained through Raschke in 1722.

1136. (19 c.) A girl standing at a window with a candle, plucking a bunch of grapes from a vine. On wood, 0,36 h., 0,30½ w.
Signed: G. Dov. 1658. Obtained through Count Wackerbarth. Old inven. 1722.

1137. (19 c.) The Artist himself playing on a violin. On wood, 0,40½ h., 0,29½ w.
Signed: G. Dov. 1665. Purchased in 1749 by Le Leu from the Araignon Collection in Paris for 2400 Livres.

1138. (19 c.) An old schoolmaster mending a pen. At the farther end of the room, one sees the scholars. On wood, 0,33 h., 1,25 w.

Signed: G. Dov. 1671. From Poland. Old inven. 1722.

1139. (19 c.) A dentist and a boy, for whom he has extracted a tooth. On wood, 0,31½ h., 0,24 w.

Signed: G. Dov. 1672.

1140. (19 c.) A hermit praying; before him, an open bible. On wood, 0,57 h., 0,44 w.

Signed: G. Dov. Purchased in 1708 from Franz Lemmers in Antwerp for 300 Pattacons.

1141. (19 c.) A young girl with a candle in her hand, watering a plant. On wood, 0,28½ h., 0,21 w.

Signed: G. Dov. Obtained through Count Pflugk, Old. inven. 1722.

1142. (19 c.) Still life. A watch hanging on a blue ribbon, a brass candle-stick, tobacco and paper, with a clay pipe. On wood, 0,43½ h., 0,36 w.

Signed: G. Dov.

1143. (19 c.) A young girl sitting with folded hands before a table. Oval; on wood, 0,15 h., 0,12 w.

Purchased in Leipsic. Old inven. 1722.

1144. (19 c.) The Artist's mother, with spectacles on her nose, reading a newspaper. Oval; on wood, 0,12½ h., 0,90 w.

Obtained through Count Pflugk. Old inven. 1722.

1145. (19 c.) An old woman looking for the end of a thread by lamplight. On wood, 0,34 h., 0,27 w.

From the Kunstkammer as *A. van Boonen.* Old inven. 1722.

1146. (19 c.) A girl in a cellar, kneeling before a wine cask a boy warns her not to drink too much. Nigh piece. On wood, 0,33½ h., 0,25 w.

1147. (19 c.) A second picture of G. Dov's mother; she sitting before a table reading a book. Oval; o wood, 0,24½ h., 0,19½ w.

Purchased in Leipsic. Old inven. 1722.

1148. (19 c.) An old woman reading a book. On wood, 0,17 h 0,14 w.

Obtained by Grünberg in Brussels for 800 frcs. d Hollande. Old receipt.

1149. (19 c.) A young man holds a candle near the face a girl sitting before him. On the floor stand a lantern. On wood, 0,44 h., 0,34½ w.

Purchased in 1710 by Jac. de Wit in Antwerp f 150 Pattacons.

Dov (attributed to him).

1150. (27 d.) A girl with a candle in her hand, holding trap with a mouse in it. On wood, 0,27½ h 0,21½ w.

Signed: G. Dov. Bought by Du Roy as an origina Old inven. 1722.

1151. (27 d.) A hermit reading a book. On wood, 0,26 h 0,19 w.

Signed: G. Dov. Obtained through Count Wacke barth in Danzig. Old inven. 1722. From the reserve pictures in 1853.

1152. (27 b.) The penitent Magdalene. On wood, 0,61 h 0,48 w.

Signed: G. Dov. Purchased by Leg.-Rath v. Kat derbach from the estate of Mons. Guill. Lormier i the Hague in 1763; price 635 fl. Holl.

1153. (26 a.) A girl with a candle and a lantern, looking out of a window. On wood, 0,23½ h., 0,18 w

From the reserved pictures in 1861.

Remark. The pictures of Dov with dates comprise a period of 25 years, 1647 to 1672.

eem (Jan Davidze de), pupil of his father *David*.

Born at Utrecht, 1600; died at Antwerp, 1674.

1154. (10 a.) Fruit-piece; grapes, peaches and a melon. On wood, 0,41½ h., 0,54 w.

Signed: J. D. de Heem 16 . . (?) Obtained through Leplat. Old inven. 1722.

1155. (8 a.) Fruit, and a boiled lobster, lying on a table. On canvas, 0,68 h., 0,56 w.

Signed: J. D. De Heem Fe. Obtained through Count Wackerbarth. Old inven. 1722.

1156. (17 a.) A variety of fruit, a dead goldfinch and a bird's nest, in which are a couple of little eggs. On canvas, 0,86 h., 0,70 w.

Signed:

J. D. De Heem fecit

Purchased by Jac. de Wit in Antwerp in 1710 for 230 Pistoles.

1157. (17 b.) A bouquet of various flowers on a marble table. On wood, 0,65 h., 0,44 w.

Signed: J. D. De Heem. f. Obtained through v. Flemming. Old inven. 1722.

1158. Wanting.

1159. (10 a.) A beautiful bunch of white grapes, a red and a white rose, winter-cherries and an anemone, bound together by a blue ribbon. On canvas, 0,34 h., 0,29 w.

Signed: J. D. De Heem. Obtained through Count Wackerbarth in 1728, as an original *de Heem*. Old inven. 1722.

1160. (10 a.) A bouquet in a vase. On wood, 0,48 h., 0,37 w.

Signed: J. D. DE Heem. Obtained through Count Wackerbarth.

1161. (M 1.) A large bouquet in a glass vase; near by, a shell and a skull. A so-called *"Vanitas"*. On canvas, 0,88 h., 0,65½ w.

Signed: *Memento Mori*. J. D. De Heem. From the reserved pictures in 1855.

1162. (M 1.) A large bouquet of peonies, various coloured roses and other flowers. On canvas, 0,86 h., 0,68 w.

Signed: J. D. DE HEEM. R. (?)

1163. (7 c.) Fruit suspended on a blue ribbon. On canvas, 0,65 h., 0,53½ w.

Signed: J. D. De Heem. From the reserved pictures in 1860.

1164. (M 1.) Various flowers in a glass vessel on a marble table. On canvas, 1,02 h., 0,76 w.

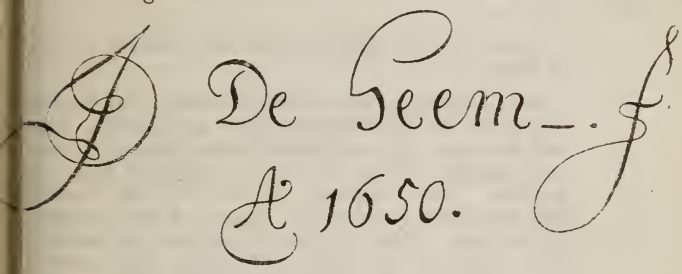
Signed: J. s. (?) D. De Heem. Purchased from Jac. de Wit in Antwerp in 1710, for 235 Pistoles.

eem (Jan de), son of *Jan Davidze.*

Born at Utrecht; became a citizen of Antwerp, Nov. 26, 1667.

1165. (17 a.) A glass of wine standing on a stone table, through the ornaments of which is woven a wreath of various fruits and flowers. On canvas, 1,21 h., 0,85 w.

Signed:



eem (Cornelis de), son of *Jan Davidze.*

Born at Utrecht, 1623. His name is mentioned in the books of the Antwerp guild in 1660.

1166. (16 c.) A wreath of flowers surrounding a glass of wine which stands on a box. On canvas, 0,63 h., 0,54 w.

Signed: C. DE HEEM f. Obtained through v. Flemming. Old inven. 1722.

1167. (16 c.) White grapes, a fig broken open, a partly peeled lemon, an orange, and an oyster. On canvas, 0,63½ h., 0,55 w.

Signed: C. DE. HEEM. Obtained through Leplat. Old inven. 1722.

1168. (20 a.) Fruit, and a large boiled craw-fish on a marble table. On canvas, 0,40 h., 0,52½ w.

Signed: C. DE HEEM, f

1169. (19 c.) A glass, fruit, and oysters. On canvas, 0,64 h., 0,56 w.

Signed: C. DE HEEM. From the reserved pictures in 1855.

Rem. The pictures of David de Heem, Jan Davidze his son, the most distinguished of all (See No. 1156) and his sons, Jan and Cornelis de Heem, are, when not signed, difficult to be distinguished from one another. They certainly painted for one another, and especially Jan Davidze employed the assistance of his sons. That Jan de Heem was an artist of great merit is proved by his great and beautiful picture, No. 1165, which bears his full signature which is a rarity of great value, as there are few pictures with his autograph. Also, among the pictures which bear the name of Cornelis, there are excellent works that compare favourably with those of his father. See Nos. 1168 and 1169.

Pieter de Ring, lived about 1650.

1170. (8 c.) On a table with a green velvet cover, oysters broken open, a boiled craw-fish, fruit, a half-peeled lemon, and pheasant-pie. In the right hand corner, a diamond ring which serves as the monogram of the artist. On canvas, 0,96½ h., 0,79 w.

Obtained through Lehmann. Old inven. 1722.

Artist unknown.

1170a. (19 c.) A tin dish with peaches; on one side, a white pitcher. On canvas, 0,65 h., 0,54 w.
Obtained through Count Wackerbarth. From the reserved pictures in 1855.

Wynants (Jan).
Born at Haarlem about 1610; died after 1679.

1171. (13 b.) Landscape. A woman with a basket on her back driving a laden ass before her. On canvas, 0,63 h., 0,72 w.
Signed: J. Wynants 1659.

1172. (13 c.) A small landscape. In the fore-ground, some shepherds with a flock of sheep. On wood, 0,31½ h., 0,42 w.
Signed: J. Wynants.

Same Artist. (?)

1173. (10 a.) A forest scene with water, through which huntsmen, on horseback and on foot, chase a deer. On canvas, 0,90 h., 0,74 w.
Signed: Wynants fe. Below, apparently an earlier indistinct signature.

Vertangen (Daniel), scholar of *Poelemburg*.
Lived about 1600.

1174. (13 c.) Adam and Eve expelled from Paradise. On copper, 0,20½ h., 0,24 w.
Signed: D. Vertangen.

Grebber (Pieter de), scholar of *Hendrik Goltzius*. Imitator of *Rembrandt*.
Born at Haarlem, 1600.

1175. (K 1.) Moses brought to the daughter of Pharaoh. On canvas, 1,69 h., 2,30 w.
Signed: P. D. G. 1634. (D. and G. written together as in the following.) Purchased by Grünberg in Brussels as an original by *Rembrandt;* price 1200 frcs. de Hollande. Old inven. 1722.

1176. (20 c.) Half-length portrait of a lady in a black velvet cap with a feather. On wood, 0,63½ h., 0,56 w.
Signed: P. D. G. As an original by *Pauditz*. Old inven. 1722.

1177. (20 c.) Portrait of a young man with a bow in his hand. On wood, 0,71½ h., 0,56 w.
Signed, as above.

1178. (L 2.) Half-length portrait of a young man in a fur cap. On wood, 0,62 h., 0,45 w.
Signed: P. D. G. 1632.

Matthisen (Abraham), scholar of *Tobias van Haecht*.
Born at Antwerp in 1581; died there Sept. 4, 1649, unmarried, as Prefect of the Brotherhood of Celibacy of the "Holy Name of Jesus".

1179. (26 d.) Still life, a so-called *"Vanitas"*. On canvas, 1,38 h., 1,19 w.

Signed: Broder matthisen fecit Anno 1641.

Obtained through v. Kaiserling, in 1741. Inven. 8vo.

Helst (Bartholomäus van der).
Born at Haarlem about 1613; buried at Amsterdam Dec. 6, 1670.

1180. (L 2.) Portrait of a lady drawing aside a window curtain. On canvas, 0,73½ h., 0,66 w.
Signed: B. van der Helst 1654. Obtained through du Roy. Old inven. 1722.

1181. (L 2.) Portrait of a man with long hair, holding his mantle with his left hand. On canvas, 0,71 h., 0,58 w.
Purchased by Riedel at the Easter fair, 1751 in Leipsic.

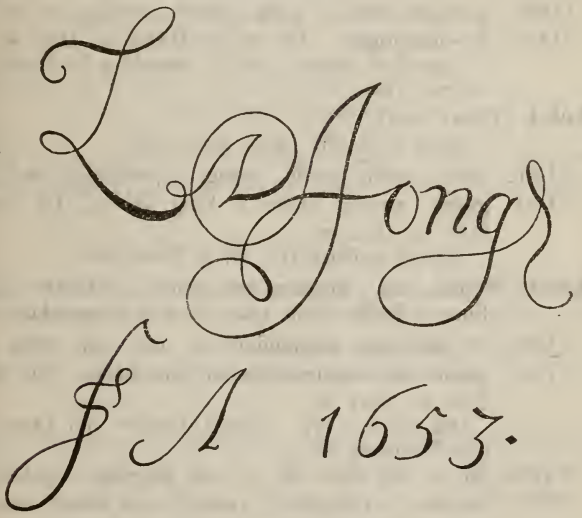
1182. Portrait of an old lady in a white cap and wide
(L 1.) plaited collar. On wood, 0,34½ h., 0,28 w.

ong (Lieve de).

Born at Overschie, 1616; died at Hillegersberg, 1697.

1183. Portrait of a lady in a black dress; she sits in
(K 1.) an arm-chair and holds a girl, standing at her side, by the hand On canvas, 1,10 h., 0,97 w.

igned:



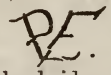
Obtained in Feb. 1751 through von Heineken. Inven. 8vo.

Artist unknown.

1184. A man with black hair and beard, in a yellow
(28 c.) jerkin and sleeves lined with red. On canvas, 0,77 h., 0,63 w.

Elst (Pieter van) or *Verelst*.
Died in Amsterdam, 1653.

1185. (18 a.) An old man sitting before a coal fire. On wood, 0,22 h., 0,20 w.

Signed: 

On the backside stands, in old Dutch characters: *geschildert van pieter verelst.* Obtained through Flemming. Old inven. 1722.

1186. (18 a.) A man with a long beard, reading at a table by lamplight. On wood, 0,26½ h., 0,23 w.
Signed as above; the P. standing by itself. Old inven. 1722.

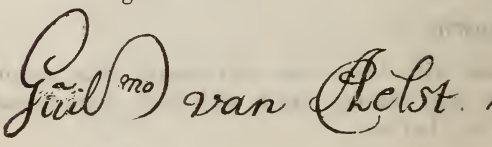
Aelst (Evert van). (?)
Born at Delfft, 1602; died, 1658.

1187. (7 a.) Near hawk-hoods, hang a partridge and other game, among them a king-fisher. On canvas, 0,55 h., 0,47 w.
Signed indistinctly: M. d. Hondecoe . . .

Aelst (Willem van), nephew and scholar of Evert v. Aelst.
Born at Delfft about 1620; died at Amsterdam. 1679.

1188. (7 a.) A partridge suspended by one foot, with other game and implements of the chase. On canvas, 0,56 h., 0,47 w.
Old inven. 1722. Signed: Guill^mo van Aeslt. 1644. (See following No.)

1189. (17 b.) In a tin-dish lie a cut herring, oysters and onions; a couple of wine-glasses stand near. On canvas, 0,56 h., 0,45 w.
Signed:



Same Artist. (?)

1190. (27c.) Fruit and oysters. On wood, 0,35½ h., 0,56 w.
Obtained in 1741, through von Kaiserling. Inven. 8vo. From the reserved pictures in 1856.

Ast (Bartholomäus van der).
Flourished at Utrecht about 1625.

1191. (8a.) Shells, apricots and a branch of currants. On wood, 0,29 h., 0,37½ w.
Signed: B. van der Ast. Obtained through Raschke Old inven. 1722.

Saftleven or *Zachtleeven* (Cornelis).
Born at Rotterdam, 1606; died after 1661.

1192. (20b.) Interior of a poor peasant-hut. An old woman scattering food before some fowls. On wood, 0,50 h., 0,66 w.
Signed: C. Sachtleven 1678.

1193. (20b.) A peasant's house with several farming implements lying before it; an old woman is coming out of the door with a basket. In the fore-ground, a couple of ducks. On wood, 0,49½ h., 0,65½ w.
Signed: C. S. 1678.

1194. (20b.) Interior of a peasant's cottage; a man and woman occupied about a cask. Fowls running about among all kinds of implements and vegetables. On wood, 0,49½ h., 0,75 w.
Signed indistinctly: v. d. Poel. Obtained in 1741 through von Kaiserling. Inven. 8vo. From the reserved pictures in 1855.

1195. (27c.) Interior of a peasant's cottage. On wood, 0,51 h., 0,40 w.
From the reserved pictures in 1860.

Attributed to the same Artist.

1196. (20 c.) Copper vessels and other implements in the interior of a peasant's dwelling. In the style of *D. Rgckaert.* On wood, 0,39 h., 0,53 w.
Signed: J. S...lev.. Old inven. 1722.

Wyck (Thomas.)
Born at Beverwyck, 1616; buried at Haarlem, 1677.

1197. (9 c.) An alchemist in his laboratory; in the background, a man near the fire. On canvas, 0,55 h., 0,47 w.
Signed: Wyck.

1198. (9 a.) Through the opening of a high vaulted wall are seen buildings in the Italian style. On wood, 0,50½ h,, 0,37½ w.
Signed: T. W. (monogram) fec.

1199. (9 a.) An alchemist in his laboratory. On canvas, 0,38½ h., 0,55½ w.
Signed as 1197. fec.
Obtained through Count Wackenbarth. Old inven. 1722. Restored by Palm. 1827.

Lievens (Lyvius), (Jan).
Born at Leyden, Octbr. 24, 1607; died at Antwerp, 1670.

1200. (L 2.) Half-length portrait of a young man with an iron collar; profile. On wood, 0,50 h.. 0,39 w.
Signed: L. Obtained through Bar. v. Schacht, as the style of *Van Dyck.* Old inven 1722.

1201. (L 2.) Half-length portrait of an old man with gray hair and beard. On wood, 0,53 h., 0,45 w.
Purchased in 1743 at the Easter fair in Leipsic. Inven. 8vo.

Artist unknown.

1202. (27 b.) An alchemist sitting at a window before an open folio. On wood, 0,55 h., 0,45 w.

Signed: I. FLEE.. (?) probably spurious. Obtained in 1741, through von Kaiserling. Inven. 8vo.

Brouwer (Adriaen), scholar of *Franz Hals*.

Born at Haarlem, 1608; buried there March 31, 1640.

1203. (20 c.) One peasant holding another by the head and striking him with his tankard. On wood, 0,22½ h. 0,17 w.

Obtained through v. Kaiserling. Inven. 8vo.

1204. (20 c.) A couple of peasants sitting at a table. On wood, 0,25 h., 0,34 w.

Placed in the Kunstkammer, March 18, 1700.

1205. (18 c.) A caricature. Study. Oval; on wood, 0,12 h., 0,60 w.

Obtained through Du Roy. Old inven. 1722.

1206. (18 c.) Similar subject. On wood. Same form and size as the preceding.

As above.

1207. (20 c.) A peasant busied with an untidy child. On wood, 0,19¾ h., 0,13¼ w.

1208. (20 c.) A brawl between three peasants playing dice. On wood, 0,26 h., 0,34 w.

1209. Wanting.

Cuyp (Benjamin).

Born at Dortrecht 1608.

1210. (26 c.) Peasants singing and playing on musical instruments. Oval; on wood, 0,27 h., 0,37 w.

A spirited sketch. From the reserved pictures in 1861.

Vries (Adriaen de).

Born at Amsterdam about 1600. Mentioned as Master in the books of the Guild in 1634.

1211. (L 3.) A man with black mustaches and whiskers, smooth hair and a white collar. On wood, 0,71½ h., 0,52 w.

Signed: Fecit A. de. Vries A° 1639. An excellent picture by this extremely rare master; probably his own portrait. Purchased in 1728 by Schenk in Holland as, *"ein Bürgermeister von Brüssel"* by *Van Dyck;* price 150 Ducats.

Ceulen (Cornelius Jonson van).

Born in London; died in Amsterdam, 1665. (See Sandrart. II. Th. III. Buch. S. 319.)

1212. (K 1.) Portrait of a man in black clothes. On canvas, 1,12 h., 0,91 w.

1213. (K 1.) A woman also in a black dress, holding a fan in her hand. On canvas: of the preceding size.

Both signed: Cors. Jonson van Ceulen fec. Ao. 1651. Purchased together by Riedel in 1751 at the Michaelmas fair in Leipsic. Presented by H. M. the Queen to H. M. the King.

Rembrandt (van Ryn), scholar of *Willem Isaacz van Swanenburgh* (died Oct. 17., 1638.) and *Pieter Lastmann.*

Born at Leyden, July 15, 1607; died at Amsterdam, Oct. 8, 1669.

1214. (L 2.) Half-length portrait of a young, laughing woman in a red velvet hat. Rembrandt's first wife, Saskia. On wood, 0,53½ h., 0,44 w.

Signed: Rembrandt ft. 1633. From the Royal reserved pictures. Old inven. 1722.

1215. (L 2.) Half-length portrait of a man in black clothing and smooth, lace-trimmed collar. Oval; on wood, 0,67½ h., 0,52½ w.

Signed: Rembrandt f-it 1633. Obtained through v. Flemming. As above. Perhaps his own portrait.

1216. (K 2.) Ganymede borne to Olympus by the eagle of Jupiter. On canvas, 1,77 h., 1,28 w. ✻ (III. 2.)

Signed: Rembrandt fc. 1635. Acquired in 1751, through von Heinecken in Hamburg.

1217. (K 3.) Samson's wedding, at which he propounds his well-known riddle. On canvas, 1,26 h., 1,76 w.

Signed: Rembrandt f. 1638. Acquired through Jos. Perodi. Old inven 1722.

1218. (K 1.) A bittern suspended by the feet; behind, a man, who seems about to take it down. Three-quarter-length. On wood, 1,19 h., 0,87 w.

Signed: Rembrandt ft. 1639. Acquired through Count Gotter (?); price 400 Couven. Fl.

1219. (K 2.) Portrait of Saskia van Uylenburgh, the artist's first wife, holding a pink in her right hand. Three-quarter length. On wood, 0,98 h., 0,82 w.

Signed: Rembrandt f. 1641 (?) Purchased in 1742 by De Brays from Araignon in Paris; price 1500 Livres.

1220. (K 3.) The Sacrifice of Manoah and his wife. An angel has announced to them the birth of Samson. On canvas, 2,41 h., 2,85 w. ✻ (II 47.)

Signed: Rembrandt f. 1641.

1221. (L 2.) Portrait of an old woman, weighing gold. (Supposed to be the artist' smother.) Three-quarter-length; on canvas, 1,12 h., 0,99 w.

Signed: Rembrandt. 1643 (doubtful).

1222. (L 2.) Portrait of a young man with a cap, cuirass and brown mantle. Half-length; on canvas, 0,77 h., 0,67½ w.

Signed: Rembrandt. f. 1643. Acquired through v. Flemming. Old inven. 1722.

1223. (K 1.) Portrait of an old man with a beard. Half-length; on wood, 1,00 h., 0,77 w.

Signed: Rembrandt f. 1654. Acquired in 1742, through De Brays from Rigaud in Paris. Price, 1500 Livres.

1224. (K 4.) The Entombment of Christ. A sketch. On canvas, 0,97 h., 0,69 w.

Signed: Rembrandt. f. 16 . . Purchased in 1763, by Leg.-Rath v. Kauderbach from the estate of Mons. Guill. Lormier at the Hague, for 2300 Dutch Fl.

1225. (K 2.) Portrait of the Artist with his first wife on his lap. He holds a glass of champagne. On canvas, 1,60 h., 1,32 w.

Signed: Rembrandt fec. Purchased by Le Leu in 1749 at Araignon's auction in Paris; price, 2500 Livres.

1226. (K 4.) The Artist himself with a book in his hand, in which he is drawing. On canvas, 0,85 h., 0,64 w.

Signed: Rembrandt. 1657. Acquired through Naumann. Old inven. 1722.

1227. (L 1.) Portrait of a man in a large hat, ornamented with strings of beads. Three-quarter-figure; on canvas, 0,83 h., 0,71 w.

From Poland. Old inven. 1722.

1228. (K 1.) Portrait of an old man with gray beard; a cane in his right hand. Half-length; on canvas, 0,94 h., 0,77 w. ✻ (II. 48.)

Acquired in 1743, from the Carignan Collection.

1229. (L 2.) Half-length portrait of the Artist (?) in a red mantle and a velvet-cap. On wood, 0,53½ h., 0,46 w.

Acquired through Count Wackerbarth. Old inven. 1722.

1230. (L 2.) Half-length portrait of an old man; on his head a cap, decorated with gold-cord. On canvas, 0,58 h., 0,45½ w.

Acquired through Count Flemming. Old inven. 1722. Perhaps by *S. Koninck*.

1231. (K 4.) Portrait of a man in a fur cap, sitting in an arm-chair. On canvas, 0,84 h., 0,69 w.

From Poland. As above.

1232. (K 4.) Dark landscape. In the immediate fore-ground, a water-mill; in the distance, a rock with trees. Oh canvas, 0,79 h., 1,04 w.

1233. (K 4.) The Entombment of Christ. Old copy. On canvas, 1,01 h,, 0,72 w.

Acquired through Jos. Perodi. Old inven. 1722. From the reserved pictures in 1854.

School of **Rembrandt.**

1234. (25 a.) An interior with a stair-case. Accessories, old Tobias and his wife. Paper on linen, 0,28 h., 0,35 w.

1235. (L 1.) Portrait of a girl, putting on her bracelets. Linen attached to wood. 0,78½ h., 0,63 w.

From Poland, as an unknown original. Old inven. 1722.

1236. (L 1.) A bearded man in greenish clothes, black cap and white collar. Profile. On wood, 0,44½ h., 0,36 w.

From the Kunstkammer, as an unknown original. Old inven. 1722.

Remark. The pictures of Rembrandt with dates, include a period of twenty one years, (1633—1654.)

Artist unknown.

1237. (51 b.) An old woman with a spool in her hand. On canvas, 0,73 h., 0,63 w.

From the reserved pictures in 1861.

1238. (H 1.) A fisherman holding an eel in both hands. On canvas, 0,72 h., 0,57 w.

Acquired through Leplat. as an unknown original. Old inven. 1722.

Backer (Jacob).

Born at Harlingen, 1608; died, 1651.

1239. (L 3.) Half-length portrait in profile of a woman with uncovered head and a brown dress. On canvas, 0,68 h., 0,61 w.

Signed: J. B. (interwoven). From Poland, as an unknown original. Old inven. 1722.

1240. (L 3.) Half-length portrait of an old man in a black velvet cap. On canvas, 0,66 h., 0,55 w.

Signed as above.

1241. (26 a.) An old man praying. On canvas, 0,95 h., 0,76 w.

Acquired through Kindermann. Old inven. 1722.

Terburg (Gerhard) or **Ter Borch,** scholar of his father.

Born at Zwolle, 1608; died at Deventer, 1681.

1242. (14 c.) An officer sitting at a table, writing; a trumpeter waits for the letter. On canvas, 0,52½ h., 0,39 w.

Signed with the monogram:

Obtained through Count Wackerbarth. Old inven. 1722.

1243. (14 c.) A young lady in a white satin dress, washing her hands in a basin, which a maid holds before her. On wood, 0,53½ h., 0,43 w.

Signed: G. T. Borch. The first three letters interwoven as in the following. Obtained through Count Wackerbarth as *Netzscher*. Old inven 1722.

1244. (14 b.) A young lady playing the lute; a gentleman appears to be instructing her. Three-quarter-length; on wood, 0,36½ h., 0,31 w.

Signed with the monogram:

Obtained as above. As in the style of *Metzu*.

1245. (14 c.) A lady, dressed in white satin, stands, with her back to the observer, at a table. On wood, 0,39 h., 0,27 w.

Obtained through Count Wackerbarth as *Netzscher*. A study for the picture in the Berlin Museum, known by the name: *"Väterliche Ermahnung"* (Paternal admonition).

Saft-Leven (Zachtleven) (Hermann), scholar of *van Goyen,* brother of *Cornelis.*

Born at Rotterdam, 1609; died at Utrecht, 1685.

1246. (17 b.) A signal-tower on the sea-coast. On wood, 0,20½ h., 0,28 w.

Signed:

1247. (17 b.) Landscape with a vintage. On wood, 0,22¾ h., 0,17½ w.

Signed as above. 1649.

1248. (17 b.) Landscape with rocks, buildings and trees. From the height, a view in the river-valley below. On copper, 0,22 h., 0,27¼ w.

Signed as above, 1650.

1249. (18 b.) Broad valley with a lake. On wood, 1,31½ h., 0,41 w.

Signed as above, 1654. Acquired through von Flemming. Old inven. 1722.

1250. (17 b.) A town at the foot of a mountain with a castle. Below, a river. On wood, 0,24½ h., 0,33 w.

Signed as above, 1656. Obtained through Count Gotter; price, 37 Conven. fl.

1251. (17 b.) Ehrenbreitstein. On the back, written by the artist: *Ehrenbreitsteyn ofte Hermesteyn. Anno 1656.* On copper, 0,25½ h., 0,30 w.

Signed as above, without date. Old inven. 1722.

1252. (15 b.) Landscape with a view in the far distance; in the fore-ground, an inn and many persons. On wood, 0,45 h., 0,59 w.

Signed as above, 1660. Obtained through Count Wackerbarth. Old inven. 1722. From the reserved pictures in 1855.

1253. (17 b.) Landscape with a view in the distance and a broad river. In the fore-ground, wood-cutters. On the back: *By Briey* (probably on the Meuse). *Herman Saft-Leven ft. A. Utrecht. Anno 1660.* On wood, 0,16¾ h., 0,26¾ w.

Signed as above, 1664. (?) indistinctly.

1254. (18 b.) A river, on the bank of which stands a peasant's house on high posts. On wood, 0,36 h., 0,47 w.

Signed as above, 1662.

1255. (17 b.) Engers on the Rhine, between Ehrenbreitstein and Neuwied. On the back, inscribed: *Engers. Herman Saft Leven f. A. Utrecht Anno 1663.* On copper, 0,15 h., 0,23¾ w.

Signed as above, 1663. Acquired through Count Wackerbarth. Old inven. 1722.

1256. (18 b.) View of Castle Hermannstein; in the fore-ground, freight-vessels. On wood, 0,28½ h., 0,37½ w.

Signed as above, 1663. Obtained through Raschke. Wackerbarth. Old inven. 1722.

1257. (18 b.) View of Utrecht. On copper, 0,20 h., 0,36 w.

Signed as above, 1664. Obtained through Count Wackerbarth. Old inven. 1722.

1258. (18 b.) A river, along the banks of which are vessels and men loading and unloading goods. On the backside, signed; *Herman Saft Leven van Utrecht fecit.* On wood, 0,20½ h., 0,30½ w.

1259. (17 b.) A scene near Cologne, with the Rhine and mountains in the distance. In the fore-ground, many figures. On the backside: *By Cuellen. Herman Saft Leven f. A. Ulrecht. Anno 1663.* On copper, 0,15¾ h., 0,24½ w.

Signed like No. 1246. 1667. (?) Acquired through Count Wackerbarth. Old inven. 1722.

1260. (17 b.) A broad river with vessels, etc. On wood, 0,15 h., 0,24 w.

Signed as above, 1667. Obtained as above.

1261. (15 c.) Landscape with high cultivated mountains and a broad river; on the banks, vessels and many people. On wood, 0,42½ h., 0,45 w.

Obtained through Count Wackerbarth. Old inven. 1722.

1262. (18 b.) Mountains, and a lake; in the fore-ground, a peasant's house with figures. On copper, 0,25½ h., 0,34 w.

Obtained through Raschke. As above.

1263. (18 b.) Similar subject. In the middle-ground, a lake with vessels. On copper, and of the preceding size.

Obtained through Du Roy. Old inven. 1722.

Remark. The pictures of Saft-Leven furnished with dates, include a period of 18 years. (1649—1667.) Monogram and numbers, also of this artist, are of microscopic minuteness.

Stoop (Dirk).

Born at Dortrecht about 1610, flourished about 1650.

1264. (27 b.) A man, surrounded by hounds, leaning against the saddle of his horse. On wood, 0,58 h., 0,51 w.

Stoop (Cornelius). (?)

Born in Hamburg, 1606. (?)

1265. (12 b.) Rocky caves with figures. On wood, 0,29 h., 0,50½ w.

Obtained through v. Kaiserling. From the reserved pictures in 1855.

Bol (Ferdinand).

Born at Dortrecht, 1611; died at Amsterdam, 1681.

1266. (K 1.) Repose on the Flight to Egypt. On canvas, 2,02 h, 2,60 w.

Signed: F. Bol fecit, 1644. Purchased in Leipsic at the Easter fair, 1743. Inven. 8vo.

1267. (K 3.) Jacob in a dream sees the ladder that reached to heaven. On canvas, 1,27 h., 0,97 w.

Signed: F. Bol fecit. From Poland, and later from the Royal Chapel. Old inven. 1722.

1268. (K 1.) Joseph presenting Jacob, his father, to Pharaoh. On canvas, 1,70 h., 2,26 w. ✻ (III. 9.)

1269. (L .2) Portrait of the Artist in a low hat, brown coat, and dark cloak. On canvas, 0,63½ h., 0,48½ w.

Acquired through von Flemming as *Rembrandt*. Old inven. 1722.

1270. Wanting.

Artist unknown. School of **Bol.**

1271. (27 b.) The three Maries at the grave of the Saviour. On wood, 0,64 h., 0,49 w.

Acquired in 1727 through Leplat as in the style of *Carrache*. Old inven. 1722.

Both (Jan).

Born at Utrecht, 1610; died, 1650. (?)

1272. (12 a.) A landscape; in the fore-ground, a couple of horsemen stopping; farther on, a stonebridge. On wood, 0,40 h., 0,55½ w.

Signed: Both.

1273. (12 a.) A rocky landscape with ruined buildings; two horsemen meeting on the road in the valley. On canvas, 0,86½ h., 1,18 w.

Not signed.

1274. (12 a.) Several men sitting on a high ruined wall, playing cards. On wood, 0,54½ h., 0,45 w.

Signed: Both.

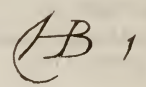
1275. (12 a.) Mountain scenery; laden mules with their drivers descending the path. On wood, 0,69 h., 0,94 w.

Purchased by Riedel in Leipsic at the Easter fair in 1751. Presented by Her Royal Highness, the Electoral Princess to His Majesty the King.

1276. (12 a.) The ruins of a castle on a high rock in the middle-ground; a bridge at the base of the rock. On canvas, 0,85 h., 1,17 w.

Artist unknown.

1277. (15 b.) A sorcerer reading in a book; before him sits an ape. A witch, riding on a broom rushes out of the chimney. A woman, sitting near the kettle, points to her. On wood, 0,22 h., 0,28 w.

Signed: 

Acquired through Wanderer as an original by *Brouwer*. Old inven. 1722.

Neer (Aart or Arthur van der).

Born at Amsterdam about 1613; died, 1683 or 1684.

1278. (11 a.) The full-moon rising over a town in the evening-twilight. On wood, 0,46 h, 0,71 w.

Signed: A. V. interlaced, and D. N. also. Purchased in 1708 from Franz Lemmers in Antwerp; price, 80 Pattacons.

1279. (11 a.) Companion picture to the preceding. A Dutch village by moon-light. On wood, 0,46 h., 0,70 w.

Signed and acquired as above.

1280. Dutch houses on a canal. Daylight. On wood,
(11 a.) 0,32 h., 36½ w.
Signed and acquired as above.

Camphuysen (Dirk Rafaelsz).
Born at Gorkum, 1586.

1281. Landscape by moon-light. On wood, 0,48 h.,
(27 c.) 0,63 w.
Signed R. Camphuysen

1282. Landscape by moon-light, companion picture.
(27 c.) On wood; preceding size.
Signed as above. Both taken from the reserved pictures in 1860.

Ostade (Adrian van), scholar of *Franz Hals.*
Christened at Haarlem, Dec. 10, 1610; died April 27, 1685.

1283. Several guests, sitting at a round table in a
(19 a.) village ale-house. On wood, 0,46 h., 0,40 w.
Signed: A. v. Ostade 1639.

1284. The studio of the Artist; he sits at his easel
(19 a.) at work. On wood, 0,38½ h., 0,36 w.
Signed: A. v. Ostade. 1633. From the Crozat Collection in 1751.

1285. Two peasants sitting at a table eating. On
(19 a.) wood, 0,30½ h., 0,26 w.
Signed: A. v. Ostade. 1663. Acquired through Raschke. Old inven. 1722.

1286. A couple of peasants before an ale-house; one
(19 a.) is lighting his pipe at a basin of coals. On wood, 0,31 h., 0,26 w.
Signed: A. v. Ostade, 1664. Obtained as above. Both as originals.

1287. (7 b.) Peasants with women and children assembled in an ale-house. On wood, 0,50½ h., 0,62½ w.

Signed: A. v. Ostade, 1679. Acquired through Le Leu in Paris in 1751.

1288. (27 c.) Peasant ale-house with card-players. On wood, 0,38 h., 0,50 w.

Signed: A. D. Ostade ft. From the reserved pictures in 1861.

After **Ostade.**

1289. (27 c.) Peasants dancing before an ale-house. On canvas, 0,41 h., 0,37 w.

Signed: A. V. Ostade. From the reserved pictures in 1861.

Remark. The pictures of Ostade with dates include a period of 25 years, (1639—1664.)

Ostade (Isaak van), brother and scholar of the preceding.

Born at Haarlem, 1621; died there, 1657.

1290. (19 a.) A pleasure party on the ice in a flat country in Holland. On wood, 0,33½ h., 0,40 w.

Signed: Isaak van Ostade.

1290a. (20 c.) Drunken peasants and a pair dancing in an ale-house. On wood, 0,39 h., 0,56 w.

Signed: I. v. Ostade. Obtained through Raschke as *Isak Ostade.* Old inven. 1722.

Ruysdael (Salomon), scholar of *van Goyen* and his brother *Jacob.*

Born at Haarlem about 1600; died there, 1670; buried Nov. 1.

1291. (7 b.) A flat country with a village. Oval; on wood, 0,61 h., 0,81 w.

Signed: S. v. R. 1633. (v. and R. written together.)

1292. (7 b.) A broad sheet of water, bounded by thickets on the farther side. Fishermen in a boat, drawing their nets. Companion picture. Oval; on wood, of the preceding size.

Signed: S. v. R. (indistinctly) 163 . .

Rombouts (Jan).

1293. (13 a.) A Dutch village with a windmill; many persons assembled on the road. On wood, 0,47½ h., 0,62 w.

Signed: R. b. 1658.

Asselyn (Jan), named *Crabatje*.

Born at Diepen about 1610; died at Amsterdam, 1660.

1294. (9 c.) A monk, standing at a convent gate, giving food to beggars. On canvas, 0,59 h., 0,75 w.

Signed: J. Asselyn. 1647.

1295. (9 a.) A man standing near a large gray ox and talking with a woman. On canvas, 0,97 h., 0,76 w.

Signed: J. A. (in monogram.) Obtained through Du Roy. Old inven. 1722.

1296. (16 a.) A gray ox, an ass, and a cow; a shepherd-boy sits near by. On canvas, 0,44 h., 0,36 w.

Signed and obtained as above.

Marseus or **Marcellis** (Otho) **van Schrick**, named *Snuffelaer*.

Born at Amsterdam, 1613; died, 1673.

1297. (20 b.) A poppy with butterflies. Lizards and toads creeping about on the ground. On canvas, 0,69 h., 0,53 w.

Signed: Otho Marseus d. S. 1671. Obtained through Count Wackerbarth. Old inven. 1722.

1298. (20 b.) Similar subject. On canvas; preceding size.
Signed: Otho Marseus D. S. 1671. Obtained as above.

Laar (Pieter van), named *Bamboccio,* scholar of *Jos. del Campo.*
Born at Laaren, near Naarden, about 1613; died at Haarlem about 1675.

1299. (12 c.) Italian life. On wood, 0,37 h., 0,48½ w.

1300. (9 c.) Same subject. Several men, amusing themselves with tennis before a wine house. On canvas, 0,49½ h., 0,66 w.

1301. (12 a.) A crowd of Roman beggars before a convent, at the gate of which a monk is distributing food. On canvas, 0,74 h., 0,99 w.

1302. (9 a.) A man occupied with a white horse before a thatched hut. On wood, 0,53 h., 0,39 w.

1303. (12 a.) The landlord paying the labourers in the vineyard. On canvas, 0,40 h., 0,48½ w.
Mod. purchase. As *"opera Oltramontana".* From the reserved pictures in 1855.

Van Loo (Jacob).
Born at Sluyt in Holland, 1614; died in Paris, Nov. 26, 1670.

1304. (K 2.) Paris and Oenone; he is cutting her name on the bark of a tree. On canvas, 2,11 h., 1,72 w. ✻ (III. 34.)
Signed: J. v. Loo fec.

Metsù (Gabriel).

Born at Leyden, 1630; died at Amsterdam about 1668.

1305. (16 c.) A man, sitting in an inn with his wife; he holds a champagne-glass in his hand. On wood, 0,33 h., 0,30½ w.

Signed: G. Metsù 1661.

Obtained through Count Wackerbarth as the portrait of the artist and his wife. Old inven. 1722.

1306. (16 c.) An old poulterer, offering a young woman a cock for sale. On wood, 0,62 h., 0,46 w.

Signed: G. Metsù. 1662. Acquired through Count Wackerbarth. Old inven. 1722.

1307. (16 c.) An old woman dealing with a poultry-woman Near by, sits an old man smoking his pipe. On wood, 0,61 h., 0,45½ w.

Signed twice on a scroll with the date 1662 and G. Metsù; also, Vrilje (vrywillige) Verkoping-Hofstede-Maersen. The latter is the name of a village between Amsterdam and Utrecht where M. may have had a country house. Purchased in 1710 from Jac. de Wit in Antwerp; price 150 Pistoles.

1308. (16 c.) A female poulterer. A cook is bargaining with her for a hare. On wood, 0,57½ h. 0,43 w.

Signed: G. Metsù. Obtained as above; price, 200 Pistoles.

1309. (16 c.) A man with a pipe in his mouth, sitting before an open fire; behind him, a woman. On wood, 0,27½ h., 0,23 w.

Signed: G. Metsù.

1310. (16 c.) A young woman with a cushion for making lace on her lap. On wood, 0,35 h., 0,26½ w.

Signed: G. Metsù. Obtained through Count Wackerbarth. Old inven. 1722.

1311. (16 c.) A young woman in a gray dress, reading a letter. On wood, 0,24 h., 0,19½ w.

This picture was stolen in 1849 by a woman, Sophie May, from Langensalza.

Same Artist. (?)

1312. (16 c.) A trumpeter delivering a message to an officer; another person in the back-ground. On wood, 0,38 h., 0,29 w.

Obtained through Count Wackerbarth. Old inven. 1722. (In the *Abridgment* of 1782 mentioned as the only *Metsù* in the Gallery.) From the reserved pictures in 1821. Similar in style to *Terburgh*.

Pynacker (Adam). (?)

Born at Pynacker, between Schiedam and Delft, 1621; died at Delft, 1673.

1313. (28 c.) Mountain-landscape with the ruins of a temple. On canvas, 0,70 h., 0,56 w.

Flinck (Flink), (Govaert).

Born at Cleves, Jan. 25, 1615; died at Amsterdam, Feb. 2, 1660.

1313a. (K 1.) David, in the presence of his private secretary, commands Uriah to deliver the letter to Joab. On canvas, 1,51 h., 2,19 w.

Formerly attributed to *Bol*.

1314. (L 3.) Half-length portrait of a man with gray beard and a red cap. On wood, 0,71½ h., 0,55 w.

Signed: G. Flinck f. 1639.

1315. (14 c.) Half-length portrait of a man in a black cap. On canvas, 0,67 h., 0,53½ w.

Signed: G. Flinck 1643 Aet. 63. Purchased in 1723 by Leplat from the Wrzowecz Collection in Prague as original. Old inven. 1722.

1316. (L 3.) Half-length portrait of an old, bald man in profile. On canvas, 0,64 h., 0,52½ w.

From Poland as an unknown copy. As above. A study for the secretary in No. 1313 a.

Nouwinx (H.).

Born at Schonhoven 1619, died at Hamburg after 1651.

1317. (49 a.) A landscape with wooded rocks, and groups of trees, in the midst of which is a lake. On canvas, 1,12 h., 1,70 w.

Signed: H. Nouwinx

Placed in the Gallery in 1728, as original. Old inven. 1722.

Waterloo (Anthony).

Born at Utrecht 1618, died there 1662.

1318. (13 a) Landscape with high rocks, from which a brook descends, forming a waterfall. On wood, 0,47½ h., 0,64 w.

From the Kunstkammer. Old inven. 1722.

Koninck (Salomon), scholar of *Rembrandt*.

Born at Amsterdam, 1609; received into the Corporation of painters in 1630; died, 1689.

1319. (K 3.) A hermit, reading in a book. On canvas, 1,23 h., 0,94 w. ✻ (III. 43.)

Signed: S. Koninck
A° 1643

From Poland in 1723, as an unknown original.

1319a. (K 2.) An old man with a turban-like head-covering, sitting on a chair, with folded hands. In the back-ground, an altar and a prayer-desk. On canvas, 0,90 h., 0,74 w.

Acquired through Leplat às *Rembrandt*. Old inven. 1722.

1320. (K 2.) An old man with a beard; in his right hand, a pair of spectacles; in his left, a metal telescope. Half-length; on canvas, 1,07 h., 0,87 w.

Indistinctly signed: Daniel Co . . . . A° 16 . . (The old and genuine signature has been, at a later period, painted over.) Perhaps *Jacob Coning*, a less known scholar of *Rembrandt*. Obtained from the Grand Duke of Florence as *Rembrandt*. Old inven. 1722.

Artist unknown. Attributed to *Swanevelt* (Hermann van.) (?)

Born at Woerden about 1620; died in Rome, 1690

1321. (31 b.) A path leading along the bank of a river under high trees; the view bounded by distant mountains. On canvas, 0,79 h., 0,91 w.

This, and another picture, received in exchange for a small picture by Wouverman (duplicate) from Art-dealer George in 1832.

Dorste (J. van); pupil of *Rembrandt*.

Born about 1627? Living about 1670.

1322. (L 1.) A man in a brown coat and broad hat. Profile. On wood, 0,75 h., 0,57 w.

Signed: J. VDorste fecit. (V. and D. written together. The last word indistinct.) Acquired through Naumann as *Rembrandt* Old inven. 1722.

Same Artist. (?)

1323. (51 a.) An old man, instructing a boy from a book. On canvas, 1,00 h., 0,75 w.

Obtained in 1725 through Leplat. Old inven. 1722.

1324. (K 4.) Argus, listening to Mercury, disguised as a shepherd-boy, who is playing on a pipe. On canvas, 1,18 h., 0,96 w.

Obtained in 1748 through Bern. Benzoni in Venice. See Nos. 297 and 298.

Wouverman (Wouvermans), (Philips), pupil of his father *Paul.*

Christened at Haarlem, May 24, 1619; buried May 23, 1668.

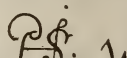
1325. (16 b.) A landscape with houses. and a group of trees; near by, a wooden bridge over a brook. On wood, 0,43 h., 0,52 w. ✻ (III. 23.)

Signed: PH. (interwoven) W.

1326. (16 b.) A corn-field; in the fore-ground, a man in a red cloak, on horseback, speaking with a woman. On wood, 0,23½ h., 0,30½ w.

Signed: PHS. W. (indistinctly; the first letters interwoven.) Acquired through Count Gotter; price 150 Conven. fl.

1327. (20 b.) A heron hunt. On the trees, one sees the nests of the herons. On wood, 0,42½ h., 0,63 w.

Signed with the monogram: 

(indistinctly.) Purchased in 1708 from Franz Lemmers in Antwerp; price, 310 Patt.

1328. (20 b.) Return from the chase. A lady and several gentleman stop on a hill before a wine-house. On wood, 0,44 h., 0,60½ w.

Signed with the monogram. Obtained through Count Wackerbarth. Old inven. 1722.

1329. (12 c.) A carter with a white horse driving past an inn, which stands on a hill. On wood, 0,37½ h., 0,49 w.

Signed: PH. (interwoven) W. In the *Abridgment* of 1782, mentioned as *Pieter Wouverman,* later attributed to *Andries Both.*

1330. (18 b.) An angel announcing to the shepherds the birth of the Saviour. On wood, 0,34 h., 0,38 w.

Acquired through Count Gotter; price, 600 Conven. Fl. Like the preceding, quite in the style of *Pieter van Laar.*

1331. (16 b.) John the Baptist preaching to the people. On canvas, 0,68 h., 0,87 w.

Signed with the monogram. In 1738 (?) from the Cabinet of Mons. Blondy in Paris.

1332. (9 b.) A stag-chase in an open country with buildings in ruins. On wood, 0,48½ h., 0,79 w.

Signed: PS. W. Purchased in 1742 by Rigaud from the Cab. Du Pile in Paris, as *"Chasse à l'italienne";* price, 1500 Livres.

1333. (18 b.) Falconers and their servants with hunting implements and game, fording a river. On canvas, 0,65 h., 0,74 w.

Signed with the monogram.

1334. (19 b.) A landscape with the dwelling of the executioner, and the place of execution. Several horsemen and persons in the fore-ground. On canvas 0,56 h., 0,68½ w.

Signed with the monogram.

1335. (20 b.) A man and a woman, lying on the ground in a grotto, and talking with a shepherd; near by a white horse. On wood, 0,45 h., 0,37 w.

Signed with the monogram. Obtained through Naumann from Hoyer as a copy. Old inven. 1722.

1336. (18 b.) A peasant, watering a white horse in a brook. On canvas, 0,29 h., 0,37 w.

Signed with the monogram. Obtained as above. Old inven. 1722.

1337. (16 b.) A family reposing; a man with two horses standing near by. On wood, 0,51 h., 0,43½ w.

Signed with the monogram. Obtained through Baron v. Schacht. Old inven. 1722.

1338. (19 b.) A horseman, having alighted from his horse, is embracing a peasant girl. On canvas, 0,41½ h., 0,51½ w.

Signed with the monogram. Purchased in 1708 from Fr. Lemmers in Antwerp; price, 250 Pattacons.

1339. (8 c.) Several horsemen before a farrier's workshop. On canvas, 0,53 h., 0,66 w.

Signed with the monogram. From the Collection of the Countess de la Verrue in Paris. Engraved by Moyreau.

1340. (16 b.) Departure from the inn. On wood, 0,32½ h., 0,37 w.

Signed with the monogram, and on the sign-board, A° 1649. Obtained through Count Wackerbarth. Old inven. 1722.

1341. (16 b.) In the fore-ground, a warm cavalry-skirmish; farther back, a combat with infantry under the walls of a mountain fortress. On canvas, 0,69 h., 0,83 w.

Signed with the monogram. Acquired through Count Wackerbarth. Old inven. 1722

1342. (20 b.) Starting for the falcon-chase. On the right, part of a castle, to which a bridge leads. On canvas, 0,80½ h., 1,02 w.

Signed with the monogram. From the Kunstkammer. Old inven 1722.

1343. (20 b.) Same subject. Gentlemen and ladies on horseback, stopping before a castle. Companion picture. On canvas, 0,81½ h., 1,04 w.

From the Kunstkammer. Old inven. 1722.

1344. (18 b.) A horse-fair in a flat country. On wood, 0,32½ h., 0,41½ w.

Signed with the monogram. Obtained in 1708 through Franz Lemmers in Antwerp; price, 250 Pattacons.

1345. (18 b.) Travellers with laden horses before an inn. On wood, 0,40½ h., 0,48½ w.

Acquired in 1749 through Le Leu from the Crozat Collection in Paris; price, 1001 Livres.

1346. (19 b.) A single house, standing on the bank of a river; in front, a horseman in a red cloak. On canvas, 0,53 h., 0,68 w.

Signed with the monogram.

1347. (20b.) A gentleman, having his white horse shod by a farrier. In the fore-ground, a boy, with a goat, harnessed to a child's wagon in which a child lies. On copper, 0,38½ h., 0,41½ w.

Signed with the monogram. From the Cab. of Vicomte de Fontpertuis; price, 700 Livres.

1348. (19b.) A falcon chase. Trumpets and drums announce the victory of the falcon over a heron. On wood, 0,47½ h., 0,65 w.

Signed with the monogram (indistinctly). Acquired through Wanderer. Old inven. 1722.

1349. (16a.) A sutler's tent with horsemen, and a trumpeter, blowing his trumpet before it. On wood, 0,48 h., 0,42 w.

Signed with the monogram. Obtained in 1710 through Jac. de Wit in Antwerp; price, 180 Pistoles.

1350. (8a.) Fishermen on the sea-coast busied with their fish; some purchasers present. On wood, 0,55 h., 0,60½ w.

Signed with the monogram.

1351. (8a) A gentleman stopping before a smithy to have his horse shod. On canvas, 0,55½ h., 0,60½ w.

Signed: P. W. unfortunately, as it seems, spuriously, otherwise it might be attributed to Pieter Wouverman, although it is quite in the style of Philips W. Obtained in June 1751 through Le Leu from the Collection of de Tugny in Paris; engraved by Moyreau as *"le travail du maréchal"*; price, 604 Livres.

1352. (8b.) Huntsmen on horseback, stopping before a rocky grotto; the keeper gives them drink. On canvas, 0,65 h., 0,53 w.

Signed with the monogram.

1353. (9 c.) Ruins on the bank of a river; in the fore-ground, horsemen riding their horses into the water. On wood, 0,46 h., 0,60 w.

Signed with the monogram. Acquired through Count Wackerbarth. Old inven. 1722.

1354. (7 c.) Skirmish on a stone-bridge. A magnificent picture with much larger figures than usual. On canvas, 1,08 h., 1,36 w.

Signed with the monogram. Purchased in 1710 through Jac. de Wit in Antwerp, as *"in der Manier von Bourguignon"*; price, 170 Pistoles.

1355. (8 c.) Departure for the chase. Hunters leashing hounds; others have already started. On wood, 0,45 h., 0,64½ w.

1356. (8 c.) Return from the chase. Mules and horses laden with game. Companion picture. On wood, 0,45 h., 0,64 w.

Signed with the monogram. Acquired in March, 1755, with the preceding through Count Wackerbarth from the estate of Mons. Pasquier; formerly in the possession of the Chevalier d'Orleans, and in the Cab. of Vicomte de Fontpertuis.

1357. (9 a.) Horsemen stopping with their horses before a sutler's tent; some are drinking, others playing at cards. On canvas, 0,81½ h., 1,04 w.

Signed with the monogram. Through Count Wackerbarth. Old inven. 1722.

1358. (16 b.) Horsemen before a sutler's tent; soldiers playing dice on a drum. On wood, 0,36 h., 0,44 w.

Signed with the monogram. Obtained in 1740 through v. Heineken from Hamburg. Inven. 8vo.

1359. (16 b.) Ladies and gentlemen with their horses and attendants, stopping at a well; a page is pouring out wine. On wood, 0,36 h., 0,41½ w.

Signed with the monogram. Obtained as a companion picture to the preceding.

1360. (16 b.) Cavalry skirmish in the neigbourhood of a castle, which is defended by cannon. On canvas, 0,70 h., 0,99 w.

Signed with the monogram. Obtained in 1749 by Le Leu from Araignon Collection; price, 1600 Livres. Restored by Schirmer in 1861.

1361. (18 b.) A Capuchin friar bringing food for the poor from a monastery. On wood, 0,33 h., 0,36 w.

Signed with the monogram. A little picture of exquisite softness in the execution. Obtained through Le Leu in 1749, from Mons. Le Noir, banker in Paris, for 700 Livres. Engraved by Moyreau under the title: *"L'Aumône des Capucins"*.

1362. (18 b.) A rider on a prancing horse causing disorder to a peasant's team. On canvas, 0,57 h., 0,78½ w.

Signed with the monogram. Purchased in 1742 by Rigaud, from the Cab. of Mons. Du Pile in Paris; price, 1500 Livres. Engraved by Le Bas under the title: *"Le Pot au Lait"*.

1363. (18 b.) Armed peasants fighting with cavalry; women and children endeavouring to rescue their property by flight. On canvas, 0,56 h., 0,79 w.

Signed with the monogram. Master-piece. Purchased in 1749 by Le Leu from the engraver. Moyreau; price, 2000 Livres. Engraved Moyreau as *"Le pillage des Reiters"*.

1364. (18 b.) Horse-fair in a beautiful, open country. On canvas, 0,62 h., 0,77½ w.

Signed with the monogram. Obtained in 1749, through Jacob de Wit; price 120 Pistoles.

1365. (19 b.) Cavalry skirmish. near a burning windmill. On canvas, 0,55 h., 0,67½ w.

Signed: Ph. Wouverman. Master-piece. Obtained in 1749 through Le Leu from the Cab. of Mons Crozat in Paris; price, 1526 Livres; engraved by Moyreau as *"l'Embrasement du Moulin"*.

1366. (19 b.) In the stable of an inn, gentlemen with their horses resting, about to continue their journey On canvas, 0,52½ h., 0,66 w.

Signed with the monogram. Master-piece. Obtained in 1749 through Le Leu from the Cab. of the Countess de la Verue in Paris; price, 1201 Livres.

1367. (16 b.) A waterfall rushing over rocks, covered with verdure; a heavily laden waggon with five horses stopping in the fore-ground. On copper, 0,30 h., 0,39½ w.

Signed with the monogram. A picture executed with the delicacy of a miniature. Obtained in 1749 through Le Leu from the Collection of President de Tugny in Paris; price, 1860 Livres. Engraved by Moyreau as *"la Cascade"*.

1368. (8 b.) Departure for a falcon chase; a carriage with a span of white horses already started. On canvas, 0,84 h., 1,29 w.

From the Collection of Mons. de Vaux in Paris in 1749. Price, 1500 Livres.

1369. (9 a.) A bear and wild boars, hunted and slain by hunters on horseback and on foot. On canvas, 0,80 h., 1,10 w.

Signed with the monogram. Obtained as above. Price, 1000 Livres. Engraved in 1741 by Le Bas.

1370. (8b.) A gentleman before a farrier's, having his white horse shod. On canvas, 0,63 h., 0,50 w.
Signed with the monogram. Obtained in 1749 through Le Leu in Paris. Engraved by Moyerau as *"La grotte du maréchal"*. Price 600 Livres.

1371. (9c.) A ford and crossing, where horses are ridden to water. On wood, 0,46 h., 0,60 w.
Signed with the monogram. Obtained through Count Wackerbarth. Old inven. 1722.

1372. (8c.) Reposing on a march. On canvas, 0,52½ h., 0,63½ w.
Signed with the monogram. Purchased in 1749 by Le Leu in Paris; price, 750 Livres.

1373. (9b.) A lake in the midst of an extensive, richly cultivated country; in the fore-ground, hunters on horseback have found a stag. On canvas, 0,72 h., 1,30 w.
Signed with the monogram. From the Cabinet of the Countess de la Verrue in Paris in 1749; acquired through Le Leu for 1500 Livres.

1374. (9b.) A camp near a broad river. In the fore-ground, a large number of warriors on foot and on horseback. On canvas, 0,71 h., 1,28 w.
Signed with the monogram. Obtained through De Brays and Araignon from the Carignan Collection in Paris, as *„Quartier général de l'Armée hollandaise"*. Price 3500 Livres.

1375. (8b.) German cavalry and infantry in combat with Turkish cavalry. On canvas, 0,83 h., 1,05½ w.
Signed with the monogram. Obtained through Franz Lemmers in Antwerp in 1708; price, 650 Pattacons.

1376. (16b.) Cavalry skirmish in the neighbourhood of a ruined castle. On canvas, 0,70 h., 0,82 w.
Signed with the monogram. Obtained in 1710 from Jac. de Wit in Antwerp; price, 170 Pistoles.

1377. (18 b.) A gentleman holding his horse by the bridl while his fortune is being told by a gipsy wo man. On wood, 0,40 h., 0,47½ w.

Signed with the monogram. Obtained through Coun Gotter; price, 200 Coven. Fl.

1378. (18 b.) A gentleman on horseback, stopping on the sea coast and conversing with some fishermen. O wood, 0,31½ h., 0,36 w.

Signed with the monogram.

1379. (19 b.) A peasant watering his white horse in a pool on a hill, a woman and her child. On wood 0,33½ h., 0,27 w.

Signed with the monogram. From the reserve pictures in 1851.

1380. (18 b.) Fishermen drawing their nets; a dappled, saddle horse stands near. On wood, 0,31½ h., 0,36 w

Signed with the monogram. Obtained in 1741 through v. Kaiserling. Inven. 8vo.

1381. (20 b.) A duel. Two horsemen fighting with pistols On wood, 0,34 h., 0,40½ w.

Signed with the monogram. From the Cab. Croza in Paris in 1751.

1382. (17 a.) Gentlemen and ladies on horseback making an excursion into the country. On canvas, 0,77 h. 0,98 w.

Signed with the monogram. Acquired in 1710 through Jac. de Wit in Antwerp as *„het Hengstche"* price 130 Pistoles. Restored by Schirmer. From the reserved pictures in 1855.

1383. (16 b.) An unharnessed, white horse in a dark stable On wood, 0,27 h., 0,35 w.

Signed with the monogram.

1384. (16 b.) Several horses in the stable of an inn, at the manger. On wood, 0,29½ h., 0,38 w.

Signed with the monogram. Acquired in 1710 through Jac. de Wit in Antwerp; price for this and the preceding, 220 Pistoles.

1385. (19 b.) A man on a brown horse, holding a white horse by a bridle (halter). On wood, 0,25½ h., 0,31 w.

Obtained through Count Wackerbarth. Old inven. 1722. (Not original.)

1386. (19 b.) A harnessed, white horse, and a laden brown horse in a rocky cave. On wood, 0,25 h., 0,31 w.

Acquired in 1708 from Franz Lemmers in Antwerp for 125 Pattacons.

1387. (19 b.) Men and women with children, on foot and on horseback, going through the water. On wood, 0,40 h., 0,54½ w.

Signed with the monogram. Obtained in 1741 through v. Kaiserling. Inven. 8vo. (Not original.) The probable original is in the Speck-Sternberg Collection in Lützschena near Leipsic.

1388. (12 a.) Loaded carts, crossing a river, attacked by robbers. On wood, 0,35 h., 0,48½ w.

Signed with the monogram. (Not original.)

1389. (12 a.) A sharp skirmish between infantry and cavalry. On wood, 0,36 h., 0,41 w.

Signed with the monogram. Obtained in 1741, through v. Kaiserling. Inven. 8vo. (Not original.)

Remark. With so large a number of the works of this master, as is only to be found in the Royal Gallery of this city, the idea of venturing an attempt to make a classification of them in a historical series was obvious, and, at least for the benefit of the unprofessional observer, to group together those, which have the same general characteristics. With

this view, those works of the artist which, by a more decided green in the land scape; a species of hardness in the local tone; and a more distinct character in the figures, are materially distinguished from the perfection, and, finally, the exaggerated softness of the later works, have been arranged together in the first eight numbers. To the period of transition to the later style, belong, perhaps, the next ten numbers, which are followed by eighteen of the nearly perfect works, those which are only exceeded by sixteen of the most excellent and universally acknowledged master-pieces. The next six exhibit a transition to an inferior style, which is represented by only two pictures, while five inferior, and partly spurious paintings, constitute the close of the series. Many attribute works like those numbered 1325 to 1333 to Jan and Pieter Wouverman but this can be determined with accuracy only when the genuine monogram is affixed, as the brothers, probably, frequently painted on the same pictures — Philipp giving the last touches. Therefore, almost all the pictures with a signature bear the monogram of Philipp (for those signed with P. H. W. can be attributed only to the latter) most of them genuine, but some, especially the last numbers of the series certainly spurious.

Begeyn (Abraham).

Born at Leyden (?); lived in Berlin about 1680.

1390. (12 c.) A landscape with three goats. On wood, 0,21 h. 0,24 w.

Signed: ABegeijn

Old inven. 1722. From the reserved pictures in 860.

Bega (Cornelis).

Christened at Haarlem, Nov. 15, 1620; buried there Aug. 30, 1664.

1391. (20 c.) Peasants, women and children in a village-inn, dancing. On wood, 0,47 h., 0,44½ w.
Signed: C. Bega.

Tol (Dominicus van), pupil of *G. Dov.*

Lived about 1620.

1392. (19 a.) A gray-bearded man, at a bow-window, eating a herring. On wood, 0,26 h., 0,19½ w.
Signed: D. V. Tol.

1393. (19 a.) An old woman, at a bow-window, winding yarn on a reel. On wood, 0,34 h., 0,26½ w.
Signed: D. V. Tol.

Breenbergh (Bartholomäus), pupil of *Poelenburg.*

Born at Utrecht about 1620; died after 1663.

1394. (27 d.) Joseph, causing bread to be sold during the famine in Egypt. On wood, 0,48 h., 0,68 w.
Signed: B. Breenbergh fecit Anno 1644. The two B's interwoven.

Rockes (Hendrik Martens), named *Sorgh,* pupil of *D. Teniers.*

Born at Rotterdam, 1621; died, 1682.

1395. (15 a.) A fisherman, sitting before a house; a cook and a fisherman standing near. On wood, 0,50 h., 0,37½ w.
Signed: 1664 M. Sorgh. Obtained through v. Flemming. Old inven. 1722.

1396. (15 a.) The labourers in the vineyard, receiving their hire. On wood, 0,49 h., 0,65 w.
Signed: M. Sorgh 1667.

Eeckhout (Gerbrandt van den), pupil of *Rembrandt*.
Born at Amsterdam, Aug. 19, 1621; died, Oct. 22, 1674.

1397. (19 b.) Simeon in the Temple, with the Infant Jesus in his arms, kneeling and rendering thanks to the Lord. On canvas, 0,68 h., 0,85 w.
Obtained through Baumann as *Rembrandt*. Old inven. 1722.

Everdingen (Cesar van), pupil of *Jan van Bronkhorst* and brother of *Aldert van E.*
Born at Alkmaar, 1606; died there, 1679.

1397a. (L 3.) Flora, Pomona, Bacchus and Amor. In the back-ground, a satyr and a negress. On canvas, 1,46 h., 1,61 w.
Signed: C. V. E. in monogram. Purchased in 1865, from Conservator J. D. Dreyer in Bremen. Price, 25 Louisd'or.

Everdingen (Aldert or Allart van), pupil of *Roland Savery* and *Peter Molyn*, the Elder.
Born at Alkmaar, 1621; died there, 1675.

1398. (10 b.) A rocky country with a cloudy atmosphere; in the fore-ground, a stag, chased by huntsmen through the water. On wood, 0,46 h., 0,65 w.
Signed: A. VAN EVERDINGEN. 1643.

1399. (10 b.) A small landscape with a castle; in the fore-ground, bare rocks; on the right, some fir-trees, and men felling trees. On wood, 0,34 h., 0,41 w.
Signed: A. v. Everdingen.

1400. (10 b.) A stream, in the fore-ground, rushing between an evergreen forest and masses of rock, covered with deciduous trees. On canvas, 1,44 h., 1,73 w.
Signed: A. v. Everdingen. Purchased in 1837 from Frau von Heigendorf for 800 Thalers.

1401. (10 b.) A small landscape with two mills on a river. On wood, 0,35½ h., 0,43 w.

1402. (10 b.) A hill, covered with evergreen and deciduous trees, at the foot of which is a shepherd, tending goats. On wood, 0,26 h., 0,24½ w.

Berchem, Berghem or **Berighem** (Claes Pietersen). Christened at Haarlem, Oct. 1, 1620; died in Amsterdam, Feb. 18, 1683.

1403. (9 a.) A merchant sitting before a magnificent building; a richly clad Moor approaching him; a lady at his side. On canvas, 0,95 h., 0,90 w.
Signed: Berchem f. Obtained through Leplat. Old inven. 1722.

1404. (10 a.) The birth of Christ announced to the shepherds. On wood, 0,45 h., 0,37½ w.
Signed: Berighem (sic) 1649. Acquired through v. Kaiserling. Inven. 8vo.

1405. (10 a.) A landscape with high rocks, covered with verdure; in the back-ground, an old castle. On canvas, 1,38 h., 1,03 w.
Signed: Berchem f. 1656. Acquired in 1749 from the estate of De Brays in Paris; price, 1500 Livres.

1406. (12 a.) A landscape with large masses of rocks; in the fore-ground, fishermen, drawing their nets to the shore. On wood, 0,41 h., 0,61 w. ✻ (III. 21.)
Signed: Berchem. Obtained in 1742 through Rigaud in Paris; price, 1000 Livres.

1407. (10 a.) A landscape with mountains in the distance and a steep rock in the fore-ground, enlivened by a group of men and animals. On canvas, 1,07 h., 1,34 w. ✻ (II. 50.)
Signed: Berchem 1659. Purchased by Le Leu in 1749 from the widow Gersaint in Paris. 1201 Livres; engraved by Aliamet.

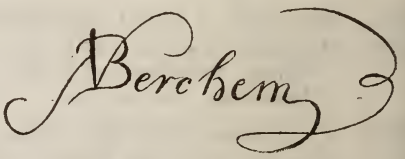
1408. (12 c.) A rocky, barren country with ruins. On wood, 0,47 h., 0,64 w.

Signed: Berchem. Obtained in 1742 by Riedel in Prague. Inven. 8vo.

1409. (10 a.) A small, rocky landscape; in the fore-ground, two men with a flock. On wood, 0,30 h., 0,26 w.

Signed: Berchem. Through Count Wackerbarth. Old inven. 1722.

1410. (10 a.) A forest rivulet, forcing its way between rocks; shepherds and flocks dispersed about. On canvas, 1,10 h., 1,54 w.

Signed: 

Obtained in 1749 through Le Leu from the Crozat Collection in Paris; price, 1200 Livres.

1411. (12 a.) Sunset. A woman, sitting before a peasant's hut with her distaff in her hand, near her lies a man; some cattle near by. On wood, 0,47 h., 0,64½ w.

Signed: Berchem. This picture was formerly attributed by some to *Albert Kuyp,* but it bears a monogram, which is proved to be genuine by the closest examination.

1412. (12 a.) A landscape with cattle, brown monochrome. On wood, 0,28½ h., 0,37½ w.

Obtained through v. Kaiserling. Inven. 8vo. From the reserved pictures in 1855.

1413. (12 a.) Similar picture. Companion picture. On wood, 0,29½ h., 0,37 w.

Both signed: Berchem. From the reserved pictures in 1858.

1414. (7 a.) A well-watered valley, through which different cattle are driven. On canvas, 1,56 h., 1,41 w.

Obtained through Du Roy. Old inven. 1722.

1415. (10 a.) A small landscape with a rock in the distance, at the foot of which a peasant is ploughing; in the fore-ground, several head of cattle with two women, one of whom is riding on an ass. On wood, 0,24½ h., 0,31½ w.

Obtained through Count Wackerbarth. The companion picture is in the Bridgewater Collection in London.

Remark. The dated pictures of this master comprise a period of 10 years (1649—1659). The Announcement to the Shepherds (No. 1404) is remarkable, as it is decidedly in the style of *Rembrandt's* conception, and is signed: "Berighem", as he was accustomed to write his name on his youthful pictures.

Artist unknown.

1416. (13 c.) A herdsman, supporting himself on his staff, is tending some cows. On copper, 0,10 h., 0,13½ w.

Obtained through Pesne; old inven. 1722.

Romeyn (Willem), probably a pupil of *Berghem*.

Born at Haarlem, still alive 1693.

1417. (16 a.) A small landscape with a high rock in the back-ground; several head of cattle, sheep and goats, grazing in the fore-ground. On wood, 0,43½ h., 0,37 w.

Signed: W. ROMEYN. Obtained through Raschke. Old inven. 1722.

Palamedesz *(Palamedes)*, brother of *Anton Palamedesz.* Lived about 1625.

1418. (19 b.) Cavalry combat. On wood, 0,46¹ h., 0,72½ w. Signed: P. f. . . . . 1634 indistinctly.

Same Artist. (?)

1419. (26 a.) A cavalier with a staff. Full-length, standing-figure. On canvas, 0,34 h., 0,19 w.

Old inven. 1722. From the reserved pictures in 1861.

Potter (Paul), pupil of his father *Pieter Potter.*

Born at Enkhuyzen, in November 1625; died at Amsterdam, in January 1654.

1420. (14 a.) A park, in which leashed dogs, accompanied by hunters on horseback and on foot, are led to the chase. On canvas, 0,63 h., 0,78 w.

Signed: Paulus Potter fec. 1652.
A copy in the Suermondt Collection at Berlin.

1421. (14 c.) A herdsman, driving some cattle up a hill. On wood, 0,36½ h., 0,50 w.

Signed: Paulus Potter fec. 1652. Acquired through Count Wackerbarth. Old inven. 1722.

1422. (14 c.) Some cattle, a horse and a couple of sheep, grazing on a hill. On wood, 0,36 h., 0,46½ w.

Paulus Potter fec. 1652. As above.

Verschuring (Hendrik), pupil of *Jan Both.*

Born at Gorkum, 1627; drowned, 1690.

1423. (28 a.) In the neighbourhood of ruined buildings, the baggage-train of an army is preparing for a march. On wood, 0,64 h., 0,74 w.

Signed: H. Verschuring f. 1670. Acquired through Count Wackerbarth, as in the style of *Wouverman.* Old inven. 1722.

1424. (26 d.) Christ led to Golgotha. On canvas, 0,81 h., 1,23 w.

Signed: H. VERSCHVRING. As above.

Bakereel (Willem).

Died at Antwerp, Jan. 23, 1615.

1425. (12 c.) Sand-hills and caves, with figures and a view in the distance. On canvas, 0,48 h., 0,67 w.

Signed: W. Bakereel. The last letters indistinct. From the reserved pictures in 1856.

Artist unknown.

1426. (27 c.) A scene in a camp. A horseman and a female sutler. On wood, 0,31 h., 0,45 w.

From the reserved pictures in 1861.

Oosterwyck (Maria van), pupil of *D. de Heem.*

Born at Nootdorp, near Delft; died, 1693.

1427. (18 a.) Flowers in a glass-vessel; near by, a couple of shells. On canvas, 0,72½ h., 0,56½ w.

Signed: MARIA VAN OOSTERWYCK.

1428. (17 b.) A melon, grapes and an orange on a marble table under a curtain. On canvas, 0,71 h., 0,57 w.

Signed as above. Both obtained in 1740 through Morell for 2400 fl. Inven. 8vo.

Artist unknown.

1429. (28 a.) An old, gray-bearded man, looking upward. On canvas, 0,57 h., 0,50 w.

Purchased in 1743 in Paris as *van Bock;* (perhaps *van Bouck,* pupil of Snyders; died in Paris, 1673). Inven. 8vo.

Ossenbeck (Josias).

Born at Rotterdam about 1627; died, 1678.

1430. (20 b.) Flat landscape. A gentleman and a lady, speaking with a shepherd. On canvas, 0,52 h., 0,81 w.

Signed: J. Ossenbeck, f. 1664. Mentioned in an old catalogue as: Landscape by Collard (?) with accessories by Ossenbeck. Obtained through Count Gotter; 40 Conven. fl.

Ulft (Jan van der).

Born at Gorkum about 1627. Still alive 1688.

1431. (15 b.) A landscape with ruins and many figures. On wood, 0,47½ h., 0,75 w.

Obtained in 1741, through v. Kaiserling. Inven. 8vo.

Meer (Jan van der), or Vermeer; pupil of *Karel Fabritius*.

Born at Delft about 1632; died at Amsterdam about 1696.

1432. (K 2.) A gentleman embracing a young female and pressing a gold-piece in her hand. Also another man and an old woman in a balcony, from which hangs a Persian carpet. Half-figures of life-size. On canvas, 1,44 h., 1,30 w.

Signed: J. v. Meer. 1656. The first stroke of the M. connected with a point above, and v. below. (See W. Burger: *Musées de Hollande.* p. 77.) Of this rare master, there is no other picture, so far as is known, with figures of life-size. From the Wallenstein Collection in 1741.

1433. (L 2.) A young girl standing at an open window before a green curtain, drawn up, and reading a letter. On canvas, 0,84 h., 0,65 w.

Signed: J. v. Meer, indistinctly. Mentioned in the *Abridgment* as *"Rembrandt"*.

Meer (Jan van der), named *ae Jonge*.
Born at Haarlem about 1656.

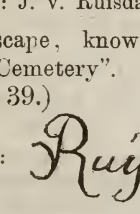
1434. (27 b.) Mountains on the farther side of a lake; in the fore-ground, several laden asses and their drivers. On wood, 0,34½ h., 0,42 w.
Signed: J. v. dr. Meer 1654. Obtained through Count Gotter; price, 50 Conven. fl.

1435. (12 a.) A shepherd sitting near a cottage, under trees; his flock lies in the fore-ground; a peasant-woman is reading to him. On canvas, 0,84 h., 1,09 w.
Signed: J. van Meer fc. Aº 16 . . (indistinct.) Obtained through v. Kaiserling, 1741. Inven. 8vo.

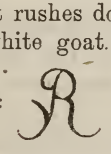
Ruysdael (Jacob van), son of the elder *Jacob* and nephew of *Salomon R.*
Born in Haarlem about 1625; died there, March, 1682.

1436. (11 c.) A landscape, known under the name: "The Chase". The figures attributed to *A. van der Velde*. On canvas, 1,08 h., 1,47 w. ✻ (III. 27.)
Signed: J. v. Ruisdael. As the following No.

1437. (11 b.) A landscape, known under the name: "The Jewish Cemetery". On canvas, 0,85 h., 0,96 w. ✻ (III. 39.)

Signed: 

1438. (11 a.) A hill, covered with beautiful trees, from which a rivulet rushes down; a boy, tending some sheep and a white goat. On wood, 0,38 h., 0,52½ w.

Signed: 

1439. (11 a.) A forest-path; the horizon is seen through the middle of the wood. On canvas, 0,63 h., 0,52 w.
Signed: J. v. Ruisdael. See No. 1437.

1440. (11 a.) A brook, flowing through a valley, covered with a growth of deciduous trees, and forming a little waterfall in the fore-ground. On canvas, 0,62 h., 0,52 w.
Signed as above.

1441. (11 a.) A cascade on a hill covered with trees. On canvas, 0,68 h., 0,54 w.
Signed: J. v. Ruisdael f. Old inven. 1722.

1442. (11 a.) A woody landscape. In the fore-ground, a cascade. On canvas, 0,67 h., 0,55 w.
Signed as above. Old inven. 1722.

1443. (11 b.) A landscape with mountains in the back-ground, known under the name: "The Convent". On canvas, 0,74 h., 0,96 w. ✻ (III. 40.)
Signed: J. v. R. as No. 1438.

1444. (11 a.) A flat country. A road, leading to a village; on the right and left, fields with wheat-sheaves. On canvas, 0,40 h., 0,51½ w.
Signed: J. v. Ruisdael, interwoven. Purchased in 1751 by Riedel at the Michaelmas fair in Leipsic. Presented by Count Wackerbarth to H. M. the King at the fair.

1445. (11 a.) A rough mountainous country; a forest stream forms a waterfall in the fore-ground. Some peasant-houses in the distance. On canvas, 1,00 h., 0,86 w.
Obtained by Morell in Antwerp in 1740. Inven. 8vo.

1446. (11 a.) A woody landscape with houses in the background. A wooden bridge leads over a river. On canvas, 0,57 h., 0,65½ w.

1447. (11 c.) Castle Bentheim, behind a group of trees on a hill. On wood, 0,55 h., 0,84½ w.
Old inven. 1722.

1448. (7 c.) A flat, woody country. A cart, driving through the water. On wood, 0,56 h., 0,74½ w.
Bought in 1743 at the Easter fair in Leipsic. Inven. 8vo.

Boom (Arnold or Abraham van); also *Verboom*, pupil of *Jacob Ruysdael.*
Lived about 1653.

1449. (11 a.) A village, surrounded with trees; a shepherd with some sheep. On canvas, 0,66 h., 0,79 w.
Signed: A. v. Boom f.

1450. (11 a.) A forest of oak-trees; in the fore-ground, swine feeding. Companion picture. On canvas, 0,66 h., 0,78 w.
Signed as above.

Looten (Jacob), (an imitator of *Hobbema*).
Died in England, 1680.

1451. (27 c.) A landscape, with herdsmen and some cattle. On copper, 0,40 h., 0,50 w.

1452. (27 c.) A landscape similar to the preceding. On copper, 0,40 h., 0,49 w.

1453. (27 c.) A landscape. In the shadow of the fore-ground, a shepherd and shepherdess. Companion to the preceding. On copper, of the preceding size.

All three signed: *I. Looten.*

Taken from the reserved pictures in 1860.

Kalf (Willem), pupil of *Hendrik Pot.*

Born at Amsterdam, 1630; died there, June 30, 1693.

1454. (27 c.) A white and blue painted porcelain dish on a table near a glass of wine; also a cut lemon. On canvas, 0,48½ h., 0,41½ w.

Signed: W. KALF. 1661.

Bray (Jan de), son of *Salomon de Bray**.

Buried at Haarlem. Dec. 4, 1697.

1455. (17 b.) On a white ornamented tablet, a poem in praise of herrings; before it, a plate with a cut herring, a pitcher, glasses of beer, etc. On wood, 0,56 h., 0,48 w.

Signed: *Joh Bray. 1656*

Obtained in 1741 through v. Kaiserling. Inven. 8vo.

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* See A. van der Willigen: *Les artistes de Harlem.* 1870.

Bakhuysen (Ludolph), also called *Bakhuis*.
Born at Embden, Dec. 18, 1631; died at Amsterdam, Nov. 17, 1708.

1456. (18 b.) An engagement between the English and Dutch fleets. On canvas, 0,94 h., 1,01 w.
Signed: L. B.

Moucheron (Frederic).
Born at Embden about 1633 (?); died at Amsterdam after 1713.

1457. (12 c.) A garden with trimmed hedges; people promenading. On canvas, 0,26½ h., 0,34½ w.
Signed: F. Moucheron. Fecit 1713. From the Kunstkammer. Old inven. 1722.

Baen (Jan de), pupil of his cousin *Piemans*.
Born at Haarlem, Feb. 20, 1633; died at the Hague in March, 1702.

1458. (22 b.) The Artist's own portrait; in his right hand, a small picture. On canvas, 1,09 h., 0,95 w.
Obtained through Naumann. Old inven. 1722.

Du Jardin (Karel).
Born at Amsterdam about 1625; died in Venice Nov. 20, 1678.

1459. (10 a.) Diogenes, observing a boy drinking from the hollow of his hand. On wood, 0,42½ h., 0,31 w.
Signed: KL. DV. IARDIN. (indistinctly.)

1460. (10 a.) A maid, kneeling and milking a goat before a little straw-hut. On wood, 0,29 h., 0,23 w.
Signed: K. DV. IARDIN. From Hoyer through Naumann. Old inven. 1722.

1461. (10 a.) An ox and some goats. A herd-boy in the back-ground. On wood, 0,26 h., 0,35½ w.
Signed: K. DV. IARDIN. Obtained through Count Wackerbarth as *Paul Potter*.

Hackaert (Jan) von Amsterdam. (?)

Born, 1635.

1462. (10 a.) A road, enlivened by many figures, leading by a group of large trees at the base of high rocks. On canvas, 0,99 h., 1,12 w.

Steen (Jan).

Born at Leyden about 1626; buried there, Febr. 3, 1679.

1463. (19 a.) The marriage at Cana. In front, a woman and a boy, sitting on a cask. The host receives a musician. Farther back, Christ and the feast. On wood, 0,60 h., 0,48½ w.

Signed:

From the reserved pictures in 1861

1464. (19 a.) A woman, feeding her child with a spoon. On linen attached to wood, 0,29½ h., 0,24½ w.

Signed as above. Obtained through Count Wackerbarth. Old inven. 1722.

Mieris (Frans van).

Born at Leyden, April 16, 1635; died there, March 12, 1681.

1465. (18 c.) A girl, sitting at a table on which lies a lute, and listening to an old woman. On wood, 0,29 h., 0,23 w.

Signed: F. van Mieris fec. 1671. Obtained in 1710 from Jac. de Wit in Antwerp; 200 Pistoles.

1466. (26 a.) The Magdalen. On wood, 0,22 h., 0,17½ w.

Signed: Frans van Mieris. 1674. Obtained through Leg.-R. v. Kauderbach from the Cab. Lormier. Price, 460 Fl. Taken from the reserved pictures in 1859.

1467. (18 c.) A lady, sitting at a table and playing the lute; near her, the teacher. On wood, 0,41½ h., 0,31½ w.
Signed: F. van Mieris Anno 1675. V. ma. 50 Da. (?)

1468. (18 c.) An old woman, planting a pink in a flower-pot. On wood, 0,29 h., 0,22½ w.
Signed: F. v. Mieris. Bought of Jac. de Wit in Amsterdam in 1710; price, 100 Pistoles.

1469. (18 c.) An old man, in one hand a pitcher, in the other a clay-pipe. On wood, 0,29½ h., 0,22 w.
Signed: F. v. Mieris (indistinctly). As above; 100 Pistoles.

1470. (18 c.) A young lady in a red dress with fur, with a little dog in her lap, before a mirror. On wood, 0,28 h., 0,22 w.
Signed: F. v. Mieris (indistinctly). Acquired through Her Highness the Dowager Electress of Saxony. Old inven. 1722.

1471. (18 c.) A young warrior, smoking tobacco. On wood, 0,32½ h., 0,26 w.
Signed: F. v. Mieris. From the Kunstkammer. Old inven. 1722.

1472. (18 c.) A man in a cuirass, resting his right hand on his sword. On wood, 0,18 h., 0,13½ w.
Signed: F. v. Mieris. As above.

1473. (18 c.) An old scholar, mending a pen at a bow-window. On wood, 0,35 h., 0,25 w.
Signed: F. v. Mieris. F. Bought in 1708 of Franz Lemmers in Antwerp; 225 Pattacons.

1474. (18 c.) A tinker. He is carefully examining a kettle in need of repair. On wood, 0,48 h., 0,55 w.
Signed: F. (?) van Mieris (The "F." seems not to be genuine.) Bought in 1710 from Jac. de Wit in Antwerp, as *Willem van Mieris;* 400 Pistoles.

1475. (18 c.) The Artist in his atelier, with his wife before her unfinished portrait. On wood, 0,60 h., 0,46½ w.

Signed: F. van Mieris. Obtained in 1708, through Lehmann from Franz Lemmers in Antwerp; 400 Pattacons.

1476. (18 c.) The atelier of the Artist. A connoisseur before an unfinished painting, near which the artist stands with his palette and brush in his hand. On wood, 0,64 h., 0,47 w.

Signed: F. v. M. . . (indistinct.)

1477. (18 c.) A girl in a white dress, trimmed with fur, sitting before a parrot. On wood, 0,23 h., 0,18 w.

Obtained in 1710 from Jac. de Wit in Antwerp; 100 Pistoles.

1478. (18 c.) A cloth-merchant with an open letter in his hand, at a table, on which lie a piece of cloth and some samples. On wood, 0,21 h., 0,14½ w.

Obtained through Count Wackerbarth. Old inven. 1722.

1479. (18 c.) Poetry, with a tablet in her hands; at her side, musical instruments. On wood, 0,32 h., 0,26 w.

Obtained through v. Kaiserling. Inven. 8vo.

Hondecoeter (Melchior), pupil of his father *Gisbert*.

Born at Utrecht, 1636; died at Amsterdam, Apr. 3, 1695.

1480. (19 c.) A hen with her chickens, near a cock; both defending their brood against a bird of prey, which has seized one of the chickens with its claws. On canvas, 1,08 h., 1,38 w.

Signed: M. D. Hondecoeter. Obtained in 1724 through Lehmann. Old inven. 1722.

1481. (L 3.) A white hen surrounded by her chickens; behind her, a cock. On canvas, 0,78 h., 0,95 w.
Signed: M. D. Hondecoeter. Obtained in 1741 through v. Kaiserling. Inven. 8vo.

1482. (K 2.) A bird concert. With the inscription: *„Elch Voogel singt gelyk shy gebect is"*, on the music paper. On canvas, 1,63 h., 2,14 w.
Obtained through Count Gotter; 350 Conven. Fl. From the reserved pictures in 1854. Restored by Schirmer.

1483. (L 3.) A wild duck and a pigeon lying near a fowling-piece; in the back-ground, a wall. On canvas, 0,72½ h., 0,81 w.
Signed: M. d. hondecoeter fecit. Through Count Gotter; 200 Conven. fl.

Duc or **Ducq** (Jan le); scholar of *Paulus Potter*.
Born at the Hague, 1636; died about 1695.

1484. (14 c.) Portrait of a man with mustaches, black clothes and white lace-collar. On wood, 0,17½ h., 0,14 w.

1485. (14 c.) The same, full-length. On wood, 0,43½ h., 0,33½ w.
Signed: J. LE DVC (The J. indistinct). Bought by Riedel in 1751, at the Easter fair in Leipsic.

Duc (A. le).

1486. (14 c.) A peasant, kneeling before a soldier, who is holding him by the hair; his wife is begging for mercy. On wood, 0,30½ h., 0,22½ w.
Signed: LD. (in monogram).

Kerrincx (Alexander), scholar of *Jan Micl.*
Born at Utrecht, about, 1590; died at Amsterdam, 1646.

1487. (25 a.) A forest country with a pond; on the right bank, a peasant house. On wood, 0,28½ h., 0,35½ w.
Signed: A. KERRNCX. A. 1620. Over the first stroke of the N a point. Obtained through Count Wackerbarth. Old inven. 1722.

1488. (25 c.) A landscape with groups of large trees. On wood, 0,57 h., 0,99 w.
In 1741, from the Wallenstein Collection in Dux. Inven. 8vo.

1489. (25 c.) A landscape with forest and a country road, on which are travellers driving and on foot. On wood, 0,58 h., 1,00 w.
Obtained as above.

1490. (28 a.) A plain woody country with a view in the distance. On wood, 0,46 h., 0,69½ w.
Signed: A. K. (in monogram.) Bought by Riedel in 1751 at the Michaelmas fair in Leipsic. Presented by Her Maj. the Queen to His Maj. the King at the fair.

Mignon or **Minjon** (Abraham).
Born at Frankfort-on-the-Maine, June, 1640; died at Wetzlar, 1679.

1491. (16 b.) A bouquet in a glass vessel. On canvas, 0,88½ h., 0,67 w.
Signed: A. Mignon fe. From the Kunstkammer. Old inven. 1722.

1492. (M 1.) Fruit and flowers, bound together in a wreath with blue ribbons, hanging on a metal ring. On canvas, 1,02 h., 0,84½ w.
Signed: A. Mignon. fe. Obtained through v. Flemming as a copy after *De Heem.* Old inven. 1722.

1493. (17 a.) A bird's-nest in a basket of fruit; a goldfinch is perched on the handle of the basket. On canvas, 0,88 h., 0,71 w.

Signed: A. Mignon. fe. Obtained through Count Wackerbarth as *De Heem*. Old inven. 1722.

1494. (7 b.) Fruit and grapes in a basket; before it, a gourd, maize and a melon, split open. On canvas, 0,87 h., 0,69 w.

Signed: A. Mignon. fe. Obtained through v. Flemming. Old inven. 1722.

1495. (7 b.) A wreath of flowers and fruit, bound together with blue bows. On canvas, 0,91 h., 0,74 w.

Signed: A. Mignon. fe. From the Kunstkammer. As above.

1496. (17 b.) On a table, blue grapes, a peach and an opened nut. On wood, 0,48 h., 0,37 w.

Signed: A. Mignon. fecit. Obtained through Count Wackerbarth. Old inven. 1722. Of rare beauty.

1497. (8 a.) A variety of fruit in a large dish; near it, a burning lunt and some birds. On canvas, 0,72 h., 0,87 w.

Signed: A. Mignon fec. As above.

1498. (10 a.) A bouquet in a vessel. On wood, 0,47½ h., 0,37 w.

Signed: A. Mignon. As above.

1499. (16 b.) A flower-piece with many insects and other animals in a cave. On canvas, 0,80 h., 0,96 w.

Signed: A. Mignon. fe. From the reserved pictures in 1861.

1500. (9 c.) Same subject. On the trunk of a tree sits a squirrel. On canvas, 0,92 h., 0,76 w.

Signed as above. Obtained as above.

1501. (10 a.) A garland of flowers and fruit, tied with blue ribbons. On wood, 0,40½ h., 0,53 w.

Signed: A. Mignon. fe.

1502. (8 a.) A dead hare and a cock, hanging over a table. On a plate, peaches and grapes. On canvas, 1,16 h., 0,87 w.

Bought in 1722, at the Easter fair in Leipsic, as an unknown original.

1503. (8 c.) A dead cock, hanging by one leg; a wild duck and some birds lie near. On canvas, 0,88 h., 0,68 w.

Signed: A. Mignon. fec. From the Kunstkammer. Old inven. 1722.

1504. (8 c.) A white cock and a couple of birds on a hook, a sword-belt and a game-bag lie on the table. On canvas, 0,96 h., 0,75 w.

Obtained in 1741 through v. Kaiserling. Inven. 8vo.

1505. (8 c.) A basket with a dead wild duck, hanging on it; near by, a dead hare, a turkey and other birds. On canvas, 1,33 high and wide.

As above.

1506. Wanting.

Molyn (Peter); also named *Cavaliere Tempesta.*

Born at Haarlem, 1637; died at Piacenza, 1701.

1507. (48 c.) A thunder-storm. A woman on a white horse, and a shepherd with a flock of sheep. On canvas, 0,73 h., 0,99 w.

Obtained in 1741 through V. Rossi in Venice; price, 200 Thlr.

1508. (9 c.) A shepherd, driving his flock home in a thunder-storm. On canvas, 0,36 h., 0,60 w.

1509. (9 c.) A thunder-storm; a laden ass, lying on the ground, struck by lightning; his still living driver lies beside him. On canvas, of the preceding size.

Obtained as above; both for 400 Thlr. Old account.

1510. (9 b.) A landscape with John the Baptist. On canvas, 0,36 h., 0,48 w.

1511. (9 b.) A landscape; a man, driving two oxen. On canvas, of the preceding size.

From the reserved pictures in 1861.

Heyden (Jan van der).

Born at Gorkum, 1637; died at Amsterdam, Sept. 28, 1712.

1512. (14 a.) A large Gothic church with a mansion standing near it. On wood, 0,20 h., 0,27½ w.

Signed: JVH 1678

1513. (14 b.) A view of a convent. On wood, 0,24 h., 0,29½ w.

Signed: J. V. Heyden. The first three letters as above. Signed also: A. R. very small.

1514. (14 a.) A convent with a Gothic church. In the foreground, a game-park. On wood, 0,24 h., 0,29 w.

Signed: J. V. der Heyden, f.

1515. (14 b.) A convent; several priests with the pyx, passing by under a canopy. On wood, 0,33 h., 0,44 w.

Signed: J. V. Heyden. J. V. and H. interwoven.

Poorter (Willem de), pupil of *Rembrandt*.

Lived in Haarlem about 1637.

1516. (15 b.) Esther, adorned, is brought before Ahasuerus. On wood, 0,40 h., 0,33 w.

Signed: W. D. P. 1645.

1517. (7 c.) The woman, taken in adultery, brought before Christ by the Pharisees. On wood, 0,64 h. 0,50 w.

Signed as above, without date.

Same Artist. (Copy after *Rembrandt.*)

1518. (7 c.) Simeon, kneeling in the Temple with the Infant Jesus in his arms. On wood, 0,61 h., 0,49 w.

Obtained through Kindermann as "*Orig. Rembr.*' Old inven. 1722.

Velde (Esaias van de), uncle of *Willem*

Born at Amsterdam, 1597; died, after 1652.

1519. (25 d.) A skirmish, near a windmill. On wood, 0,50 h. 0,73 w.

1520. (25 d.) A skirmish, near a place of execution. On wood. 0,50 h., 0,74 w.

Both from the reserved pictures in 1860.

Velde (Adriaen van de), pupil of his father *Willem v. d. V. the Elder.*

Born at Amsterdam, 1639; died there, Jan. 21, 1672.

1521. (13 c.) A woman, drinking out of a glass. On wood. 0,22 h., 0,19½ w.

Signed: A. v. Velde. 1661. From the Kunstkammer. Old inven. 1722.

1522. (13 b.) A landscape. In the middle-ground, old walls with a large gate, through which cattle are being driven. On canvas, 0,76 h., 1,12 w.

Signed: A. v. Velde 1667.

1523. (13 a.) A landscape with ruins, among which cattle are grazing; in the fore-ground sits a man in a red mantle, drawing. On canvas, 0,80 h., 0,67 w.

Signed: A. v Velde 1665.

1524. (13 c.) Several people amusing themselves on a frozen moat. Linen attached to wood, 0,32½ h., 0,41 w.
Signed: A. v. Velde, f. 1669.

1525. (13 b.) Various animals, grazing before a peasant house; a peasant woman is milking a cow. On canvas, 0,59 h., 0,73 w. ✻ (III. 24.)
Signed: A. v. Velde. f. 1659. Obtained through Count Wackerbarth. Old inven. 1722.

1526. (13 c.) On a hill, three head of cattle and a couple of sheep. On wood, 0,33 h., 0,39½ w.
Signed: A. v. Velde. f. Restored in 1826 by Palmaroli.

Netscher (Caspar), pupil of *Koster*.
Born at Heidelberg, 1639: died at the Hague, Jan. 15, 1684.

1527. (20 c.) A lady at the piano; a gentleman sitting near her, accompanying her playing with singing. On wood, 0,59 h., 0,46 w.
Signed: CNetscher. f. A° 1660.

1528. (20 c.) A young man, writing a letter. Supposed to be the Artist's own portrait. On wood, 0,25 h., 0,18½ w.
Signed: C. Netscher fecit 1665. Obtained through Raschke. Old inven. 1722.

1529. (20 c.) A physician, feeling the pulse of a sick, young lady. On copper, 0,27½ h., 0,22 w.
Signed: C. Netscher. 1664. Bought from Jac. de Wit in Antwerp in 1710; 200 Pistoles.

1530. (20 c.) A gentleman, accompanying with his guitar a lady singing. On wood, 0,43 h., 0,34 w. ✻ (III. 10.)

Signed: C Netscher A° 1665.

1531. Portrait of Madame de Montespan. On copper
(20 c.) 0,50½ h., 0,38½ w.
Signed: C. Netscher. 1670.

1532. The same, playing on a harp; at her feet sits
(20 c.) her son, the Duc de Maine. On copper, 0,48 h.
0,37 w.
Signed: C. Netscher fec. 1671. Purchased in 174
through De Brays from the Collection of Mons. Dubreui
with five other pictures; together, 17,800 Livres.

1533. A lady with a little dog in her lap; her maid
(20 c.) is arranging her head-dress. On wood, 0,43½ h.
0,34 w.
Signed: C. Netscher. Purchased in 1710 from Franz
Lemmers in Antwerp, as *Franz Mieris;* 225 Pattacons

1534. A peasant woman, spinning. On wood, 0,28 h.
(20 c.) 0,23½ w.
Signed: C. Netscher. Purchased in 1708 of Franz
Lemmers in Antwerp; 100 Pattacons.

1535. A woman with a sewing cushion on her lap
(20 c.) On wood, 0,28 h., 0,22 w.
Signed: C. N. (indistinctly.) As above; 100 Pattacons
Remark. The pictures of Netscher, furnished with
dates, comprise a period of 11 years. (1660—1671.)

Copy after *Caspar Netscher.*

1536. A girl, giving an almond to a parrot. On wood.
(18 c.) 0,45 h., 0,36 w.

Slingeland, Slingelant or **Slinghelandt** (Pieter van),
pupil of *G. Dov.*
Born at Leyden, Oct. 20, 1640; died, Nov. 7, 1691

1537. The interrupted music-lesson. On wood, 0,39½ h.
(16 c.) 0,30½ w.
Signed: P. V. Slingeland. 1672. Bought in 1708
of Franz Lemmers in Antwerp; 370 Pattacons.

1538. (16 c.) A young woman offering a cock through the window to an old woman. On wood, 0,35½ h., 0,28 w.

Signed: P. V. Slingelant. 1673. Purchased through Le Roy as *Gerh. Dov.* Old inven. 1722.

1539. (16 c.) The songstress. In the back-ground, a page brings a chair. On wood, 0,33 h., 0,27 w.

Signed: P. V. Slinghelandt (on the piano-cover). From the reserved pictures in 1860.

Artist unknown.

1540. (26 a.) A young lady, playing on the piano; her teacher stands near her, singing. On wood, 0,60½ h., 0,47 w.

Lairesse (Gérard de).

Born at Liège, 1640; died at Amsterdam, July 28, 1712.

1541. (31 c.) Apollo and the Muses on Parnassus. On wood, 0,75 h., 1,48 w.

Signed: G. Lairesse. f. Through Le Roy. Old inven. 1722.

1542. (31 a.) A festival of Priapus; one of the company is drinking from a shell. On canvas, 0,70 h., 0,64 w.

From Leipsic. Old inven. 1722.

1543. (31 d.) Fauns in a landscape with architecture and a large bas-relief. On canvas, 0,84 h., 1,00 w.

From the reserved pictures in 1861.

Victors (Jan), pupil of *Rembrandt*.
Lived in Amsterdam about 1640.

1544. (K 3.) The finding of Moses. The nurse selected for the child has already offered it her breast. On canvas, 1,75 h., 2,00 w.
Signed: Jan Victors fc. 1653. (?)

1545. (K 3.) The finding of the cup in the sacks of the sons of Jacob. On canvas, 1,79 h., 1,98 w.
Signed: Johanes Victors. fc.

Victor (Jacomo).

1546. (26b.) A pair of fowls with chickens and a pigeon. On canvas, 1,11 h., 0,95 w.
Signed: Jacomo Victor. Obtained in 1741 through v. Kaiserling. Inven. 8vo.

Vlieger (Simon de).
Born in Amsterdam, 1612.

1547. (14 b.) A storm at sea. A ship, wrecked between two cliffs. On wood, 0,30½ h., 0,39½ w.
Signed: S. DE VLIEGER.

Same Artist. (?)

1548. (14 b.) A frozen lake with skaters and sledges. On wood, 0,31 h., 0,39½ w.
Signed: S. V.

Vois (Ary [Adriaen] de), pupil of *Knupfer* von Utrecht (?).
Born at Leyden, 1641; died there, 1698.

1549. (14 a.) A small landscape. Some women have been bathing; one is asleep, another drying herself. On wood, 0,30½ h., 0,37½ w.
Signed: ADVois. f. 1666. (The first three letters interwoven.) Obtained through Le Roy. Old inven. 1722.

1550. (13 c.) A man in a gray hat, ornamented with feathers, peering into a large beer-glass. On wood, 0,19½ h., 0,16 w.

Signed: ADVois. f. (interwoven.)

1551. (13 c.) A young shepherdess, looking at a rose, which she is holding up. On wood, 0,28 h., 0,21½ w.

Signed: ADV. (in monogram.) Obtained through Raschke. Old inven. 1722.

Haensbergen (Jan van), imitator of *Poelemburg*.

Born at Utrecht, 1642; died at the Hague, 1705.

1552. (13 a.) Angels, announcing to the shepherds the birth of the Redeemer. On wood, 0,36½ h., 0,30 w.

Signed: J. V. H. Obtained through Count Wackerbarth as *Poelemburg*. Old inven. 1722.

1553. (13 a.) The Adoration of the Shepherds. On wood, 0,36 h., 0,29 w.

Signed as above. Through Raschke. As above.

1554. (13 a.) The Adoration of the Wise Men. On wood, 0,37 h., 0,29 w.

Signed as above. Bought of Franz Lemmers in Antwerp.

1555. (13 a.) The Assumption of the Virgin Mary. On copper, 0,37 h., 0,29½ w.

As above.

1556. (13 c.) A landscape with a little waterfall in the middle-ground; some women bathing. On wood, 0,21[1] h., 0,27½ w.

Signed: H. B. Through Leplat. Old inven. 1722.

Berckheyde or **Berck-Heyde** (Job).

Christened at Haarlem, Jan. 27, 1630; died Nov. 23, 1693.

1557. (15 b.) A view of the town-hall in Amsterdam. On wood, 0,41 h., 0,56½ w.

Signed: J. Berck-Heyde.

Berckheyde (Gérard or Gerrit).

Christened at Haarlem, June 6, 1638; drowned June 10, 1698.

1558. (15 b.) A place before ancient buildings; in the foreground, a rider exercising his horse. On canvas, 0,53½ h., 0,63 w.

Signed: Gerrit Berckheyde. With No. 1557 purchased from Georg Breitbarth, Art-dealer in Erfurt, in 1746. Old account.

1559. (15 b.) A gentleman and lady on horseback, accompanied by falconers, riding to the chase. On canvas, 0,53 h., 0,62 w.

Signed: Gerrit Berckheyde.

Stoom (Matthaeus).

Born, 1643; died in Verona, 1702.

1560. (51 b.) A battle-field. On canvas, 0,66 h., 1,40 w.

Obtained in 1738 through Rossi as *Bourguignon*. Inven. 8vo.

1561. (51 b.) A combat between Europeans and Asiatics under the walls of a fortress. On canvas, of the preceding size.

As above.

1562. (26 c.) Travellers, attacked and plundered in a narrow pass. On canvas, 0,56 h., 0,77 w.

1563. (26 c.) A sea-coast. Galleys, lying near a fort; troops are disembarking. On canvas, 0,59 h., 0,78 w.

1564. (50 a.) A cavalry combat. On canvas, 1,16 h., 1,79 w.
In 1728, from the Prussian rooms. Old inven. 1722.

Schalcken (Godefried), pupil of *Samuel van Hoogstraten* and *Dov*.
Born at Dortrecht, 1643; died at the Hague, Nov. 16, 1706.

1565. (19 a,) A girl, sitting near a candle, reading a letter. Half-length. On wood, 0,27½ h., 0,21 w.
Signed: G. Schalken.

1566. (19 a.) A girl, supporting her head on her hand, holding a burning candle. Half-length. On wood, 0,26½ h., 0,21 w.
Signed: G. Schalken. Bought from Grünberg in Brussels; price, 400 Francs de Hollande.

1567. (19 a.) An artist examining a bust of Venus by candle-light. On wood, 0,44½ h., 0,31 w.
Through Le Roy. Old inven. 1722.

1568. (19 a) A girl, examining an egg by a light. On wood, 0,28 h., 0,21½ w.
Obtained through Count Wackerbarth as *Bon vel Schonen*. Old inven. 1722.

1569. (51 b.) An old woman holding a book on her lap. Life size. On canvas, 0,80 h., 0,70 w.
Signed: G. Schalcken. Purchased in 1727 by Her Maj. the Queen at the Easter-fair in Leipsic. Old inven. 1722.

Neer (Eglon van der), son and pupil of *Aart v. d. Neer*.
Born at Amsterdam, 1643; died at Düsseldorf, May 3, 1703.

1570. (15 b.) A young woman, sitting at a table, tuning her zither. On wood, 0,36½ h., 0,29½ w.
Signed: van der Neer.

Bergen (Dirk van), pupil of *Adr. v. d. Velde.*
Born at Haarlem about, 1645; died about 1689.

1571. (14 c.) In a mountainous landscape, cattle and goats ar grazing, attended by a herd-boy. On canvas 0,31½ h., 0,37 w.
Signed: D. V. Berg. 1682.

1572. (14 c.) Cattle on a pasture; a young woman with a child, sitting near. On canvas, of preceding size
Signed: D. V. B.

1573. (8 a.) Shepherd and flock. On linen attached to wood 0,24½ h., 0,29½ w.
Signed: D. V. Bergen. P.

1574. (8 a.) A spotted cow with some goats and sheep; th shepherd before a cottage. On canvas, 0,25½ h. 0,30 w.

Weenix (Jan Baptist).
Born at Amsterdam, 1621; died, 1660.

1575. (26 b.) Jacob and Esau with their families, meeting On canvas, 1,00 h., 1,33 w.
Signed: Giò. Battâ. Weenix. In 1741, from th Wallenstein Collection in Dux. Inven. 8vo.

1576. (L 1.) A little dog, barking at a large tufted hen On canvas, 0,77 h., 0,95 w.
Signed: Giõ Battâ: Weenix. f. Through v. Kaiser ling in 1741. Inven. 8vo.

Weenix (Jan), son and pupil of the preceding.
Born at Amsterdam, 1644; died there, Sept. 20 1719.

1577. (K 3.) A dead roe, game, fruit, and hunting implements On canvas, 1,28 h., 1,68 w.
Signed: J. Weenix. f. 1689. Obtained in 174 through Algarotti from Casa Romieri in Venice.

1578. (8 b.) A dead cock and a partridge on a blue cushion; near by, some small game. On canvas, 0,98 h., 0,82 w.

Signed: J. Weenix 1698. Through v. Kaiserling in 1741, Inven. 8vo.

1579. (K 3.) A hare, suspended by one leg; some birds lie near. On canvas, 1,30 h., 1,69 w.

Signed: J. Weenix. 1690. With No. 1557 together 57 Ducats d'or.

1580. (L 1.) A white cock, a pheasant and some birds, lying on a table. On canvas, 1,01 h., 0,81 w.

Obtained through Du Roy. Old inven. 1722.

School of **Weenix.**

1581. (27 a.) A hare and dead birds. On canvas, 0,97 h., 0,73 w.

From the reserved pictures in 1856.

Francoys (Pieter).

Born at Mechlin, 1606; died, 1654.

1582. (13 c.) A man in armour, a pistol in his right hand. On wood, 0,14 h., 0,10½ w.

Signed: P^r Francois pinxit.

Millet (Francisque), pupil of *Ryckaert* or *Francken.*

Born at Amsterdam, 1644; died at Paris, 1680.

1583. (6 c.) High trees; behind them, buildings and a round tower. A woman with a boy, advancing towards the fore-ground, accompanied by a man. On canvas, 0,60½ h., 0,64½ w.

Obtained in 1740 through Morell; 60 Thlr. Inv. 8vo.

Same Artist. (?)

1584. (31 d.) A landscape with accessories. On canvas, 0,49 h., 0,65 w.

1585. (31 d.) Companion picture. On canvas, 0,49 h., 0,64 w
Both from the reserved pictures in 1861.

Toorenvliet (Jacob).
Born at Leyden, 1644; died there, 1719.

1586. (13 c.) A woman with notes in her hand, singing; be
fore her, a man with a hurdy-gurdy. On copper
0,28½ h., 0,30₁ w.
Signed: Toorenvliet. F. A° 1678.

1587. (13 c.) A fish-woman before a window. On copper
0,17 h., 0,22 w.
Signed: J. Toorenvliet. F. A° 1679.

1588. (13 c.) A gray-bearded Jew, holding a book in his lef
hand. On wood, 0,22 h., 0,17 w.
Signed: J. Toorenvliet. All three from the Kunst
kammer. Old inven. 1722.

Same Artist. (?)

1589. (27 c.) A man giving a little flower to a woman. O
canvas, 0,40 h., 0,32 w.
From the Kunstkammer. Old inven. 1722. Fron
the reserved pictures in 1856.

Gelder (Arent de), pupil of *Rembrandt.*
Born at Dortrecht, 1645; died, 1727.

1590. (K 2.) Pilate, presenting Christ, bound, to the Jews
On canvas, 1,52 h., 1,89 w.
Signed: AD. Gelder. f. 1671. (A. and D interwoven.

1591. (K 4.) A man, holding a halbard. On canvas, 0,82 h.
0,70 w.
Purchased in 1727 at the Easter fair in Leipsic b
Her Majesty the Queen as *Rembrandt,* "ein Jäge
mit der Flinte". Old inven. 1722.

Deuren (O. van). Unknown.

1592. (27 c.) A hermit in a cave, reading. On wood, 0,42 h., 0,32 w.

Signed: O. Deuren fecit 1624

From the reserved pictures in 1861.

Glauber (Jan.), named: Polydor, pupil of *Nic. Berghem.* Born at Utrecht, 1646; died at Amsterdam, 1726.

1593. (26 a.) An idyllic landscape with figures by Lairesse (?). On canvas, 0,62 h., 0,78 w.

Purchased in 1751 through v. Heineken.

Artist unknown.

1594. (27 c.) A man dandling a girl on his knee. On wood, 0,31 h., 0,29 w.

Signed with an illegible name and 1616. From the Kunstkammer. Old inven. 1722.

Huchtenburg (Jan van). Born at Haarlem, 1646; died in Amsterdam, 1733.

1595. (27 a.) A cavalry combat. On canvas, 0,67 h., 0,95 w.

Purchased at the Easter fair in Leipsic, 1722. Old inven. 1722.

1596. (27 a.) A fierce cavalry combat; in the distance, a village. On canvas, 0,57 h., 0,69 w.

Signed; J. H. B. (in monogram.) 1718. Obtained through Count Gotter; 250 Conven. Fl.

1597. (27 a.) A cavalry skirmish in the fore-ground; in the distance, the storming of a fortification. On canvas, of the preceding size.

Signed as above 1720. Purchased in Leipsic at the Easter fair, 1722. Old inven. 1722.

1598. (27 a.) A cavalry engagement. Infantry defending a woody hill. On canvas, 0,53 h., 0,62 w.

Signed: J. H. B. (in monogram.) Obtained through Count Gotter; 250 Conven. Fl.

1599. (27 a.) Similar subject. On canvas, of preceding size.

Bought at the Easter fair in Leipsic, 1722. Old inven. 1722.

1600. (49 c.) A cavalry combat. In the middle-ground, a warlike nobleman. On canvas, 1,55 h., 2,12 w.

Hoet (Gerard), pupil of his father *Moses,* of *Werner van Rysen,* and *Poelemburg.*

Born at Bommel, 1648; died at the Hague, 1733.

1601. (13 a.) A woman, sitting on a ruined wall with three little children about her, who hand her flowers. On wood, 0,27 h., 0,32½ w.

Signed: Hoet. fc. 1667. Obtained through Count Wackerbarth as an unknown original. Old inven. 1722.

Broers (Jaspar), pupil of *Jan Baptiste van der Meiren;* 1694—95 in the Guild register of Antwerp.*

1602. (14 b.) A combat in the neighbourhood of a hill-side. On canvas, 0,40 h., 0,59 w.

Signed: I. Broers Pixit. (I. and B. interwoven.) Acquired in 1742 through J. A. Riedel from the Royal Gallery in Prague.

1603. (14 b.) Companion picture. On canvas, 0,39½ h., 0,60 w.

Signed:

* *Rombouts* and *van Lerius: Liggeren.*

Brakenburg (Regnier).
Born at Haarlem, 1650; died there, 1702.

1604. (15 b.) A young peasant, regarding a bottle, which he holds up. On wood, 0,25 h., 0,35 w.
Signed: B. From the Wallenstein Gallery. 1741. Inven. 8vo.

Storck (Abraham).
Born at Amsterdam, 1650; died about 1710.

1605. (9 b.) The port of Amsterdam. On canvas, 0,71 h., 0,86 w.
Signed: A. Storck F. 1689.

The same? (Similar to Adam Silo, born at Amsterdam, 1670; died there, 1760.)?

1606. (9 b.) A fishing-boat; in the distance, larger vessels on a rough sea. Oval; on wood, 0,40 h., 0,50 w.
Signed: S1O. Obtained in 1740, from Morell in Antwerp. Inven. 8vo.

Wytmans (Matthäus), pupil of *H. Verschuring*.
Born at Gorkum, 1650; died, 1689.

1607. (18 a.) A girl, turning over the leaves of a music-book. On wood, 0,29 h., 0,23½ w.
Signed: Wytmans f.

Hecke (Nicolas van der), named after his uncle, *Martin Hemskerk*, also *Aemskerk*.
Lived about 1654.

1608. (50 a.) Several persons in a tap-room. On canvas, 0,57 h., 0,82 w.
Bought in Leipsic. Old inven. 1722.

1609. (50 a.) Similar subject. On canvas, of preceding size.
As above.

Same Artist. (?)

1610. Cavalry, surprising an enemy's camp at night. On canvas, 0,88 h., 1,37 w.

Artist unknown.

1611. (7 b.) Several peasants, playing cards; a woman asks advice of one of the by-standers. On wood, 0,59 h., 0,83½ w.

Indistinctly signed: H . . . rgh. 1643 interwoven. An excellent picture in the style of *Ostade* and attributed to *Hendrik Martensz Sorgh.*

Artist unknown.

1612. (26 b.) The interior of a peasant's room, with men and women. On canvas, 0,49 h., 0,73 w.

From the reserved pictures in 1861.

Lunders (Gerrits).

Lived about 1656.

1613. (27 a.) A fiddler in a peasant's room; a girl, dancing. On wood, 0,42½ h., 0,35½ w.

Signed: G. Lunders fe. 1656. Purchased in 1751 by Riedel at the Easter fair in Leipsic.

1614. (27 c.) A peasant listening to a fiddler standing behind him. On wood, 0,38 h., 0,31 w.

Perhaps by *Jan Miensze Molenaer.*

Meiren (Jan Baptiste van der).

Lived at Antwerp, 1684.

1615. (12 b.) An encampment in a mountain landscape. On canvas, 0,42 h., 0,57 w.

Signed: J B. van der Meiren f 1698

Obtained through Count Wackerbarth. Old inven. 1722.

1616. A fair before the gates of a city. On canvas,
(12 b.) 0,43 h., 0,58 w.

As above.

1617. A sea-port; in the fore-ground, many figures.
(12 b.) On canvas, 0,42 h., 0,57½ w.

Old inven. 1722. From the reserved pictures, 1855.

Moor (Carel de), pupil of *Abr. van den Tempel.*

Born at Leyden, Feb. 22, 1656; died at the Hague, Feb. 16, 1738.

1618. A hermit praying. On wood, 0,92 h., 0,70 w.
(L 3.) Signed: Pict. Carel de Moor.

Griffier (Jan), pupil of *Herman Saftleven.*

Born at Amsterdam, 1656; died at London, 1718 or 1724.

1619. A mountain landscape with a distant view and
(26 a.) a river with several vessels. On wood, 0,66 h., 0,87½ w.

Signed: J. GRIFFIER. ft. London 1708. Obtained through du Roy. Old inven. 1722.

1620. Similar subject. On wood, 0,64½ h., 0,87½ w.
(26 a.) Signed: J. GRIFFIER. ft. London. Obtained as above. In 1855 from the reserved pictures.

1621. A landscape with rocks, many trees, and a river.
(15 b.) On wood, 0,42 h., 0,46 w.

Obtained through du Roy. Old inven. 1722.

1622. A landscape with mountains, many buildings, and
(12 b.) a river. On copper, 0,38 h., 0,50½ w.

Signed: J. GRIFFIER f. Obtained through Count Wackerbarth. Old inven. 1722. In 1741 transferred from the Royal apartments to the Gallery. Inven. 8vo.

1623. (26 a.) A mountainous country, with a wide river; in the fore-ground, tents, shops, and merry people. On copper, 0,53 h., 0,67 w.

Signed: J. GRIFFIER. Through Du Roy. Old inven.-1722.

1624. (26 a.) A mountebank in his booth. Companion picture. On copper, 0,53 h, 0,66½ w.

Signed: GRIFFIER. Ditto. Ditto.

1625. (26 c.) A landscape with a distant view; on the right, high mountains; on the left, a river. On wood, 0,38 h., 0,84½ w.

Signed: GRIFFIER. F. Obtained through Count Wackerbarth. Old inven. 1722. From the reserved pictures in 1855.

1626. (9 b.) A mountainous country with many figures; on the right, a church; on the left, a river with vessels. On copper, 0,47½ h., 0,53 w.

Signed: GRIFFIER. Obtained as above.

1627. (9 b.) Castle Rheinstein; on the left, an inn with many country-people. On copper, 0,48 h, 0,53½ w.

Signed: GRIFFIER. Obtained as above.

1628. (15 b.) A harvest near the Rhine. On copper, 0,47 h., 0,53 w.

Signed: J. GRIFFIER. Obtained as above.

1629. (26 c.) A mountain landscape. On copper, 0,38 h., 0,49 w.

Signed: J. GRIFFIER. Obtained through Count Wackerbarth in 1741. From the reserved pictures in 1861.

1630. (27 a.) A landscape; in the fore-ground, a peasant festival. On wood, 0,47 h., 0,59 w.

Signed: GRIFFIER. (incomplete). Obtained as above.

1631. Mountain scenery on the Rhine. On wood,
(27 a.) 0,38 h., 0,48 w.
Signed: GRIFFIER. Obtained as above.

1632. Similar subject. On copper, 0,47 h., 0,53 w.
(27 a.) Signed: GRIFFIER. Through Du Roy. From the reserved pictures in 1861.

1633. Similar subject. On canvas, 0,45 h., 0,61 w.
(27 c.) Through Leplat. As above.

Old Copy.

1634. A landscape; in the fore-ground, a country fair.
(27 c.) On wood, 0,50 h., 0,64 w.
From the reserved pictures in 1861.

Werff (Adrian van der); pupil of *Cornel Picolett.*
Born at the village Kralinger-Ambacht, near Rotterdam, Jan. 21, 1659; died at Rotterdam, Nov. 12, 1722.

1635. A pastoral scene. On wood, 0,59½ h, 0,48½ w.
(17 c.) Signed: Adr. van der Werff fec. An. 1669 (sic.) (The last figure indistinct.) In 1710, a present from the Elector of the Palatinate.

1636. A portrait of the Artist with his family. On
(17 c.) canvas, 0,61 h., 0,55 w.
Signed: Adr. van der Werff fecit anº 1689. (?) (The last figure indistinct.) Acquired in 1742 through De Brays and Araignon, from the Carignan Collection in Paris; 3500 Livres.

1637. Lot and his daughters. On wood, 0,40 h., 0,32 w.
(17 c.) Signed: Adr. v. Werff fec. 1694. Presented in 1710 by the Elector of the Palatinate. Old inven. 1722.

1638. Venus and Cupid. On wood, 0,37 h., 0,32 w.
(17 c.) Signed: Adrⁿ van d. Werff anº 1699.

1639. (17 c.) A hermit before his cell. On wood, 0,38 h., 0,30 w.

Signed: A. V.D. WERFF. fec. Anno 1705. Purchased in 1751 by Riedel, as *Saint Jerome*, at the Easter fair in Leipsic.

1640. (17 c.) Magdalen. On wood, 0,35 h., 0,25¾ w. ✻ (III. 12.)

Signed: Chev.r v.n Werff. fec. anno 1711. (?) From the Czernin Collection. Inven. 8vo.

1641. (17 c.) The Judgment of Paris. On wood, 0,56½ h., 0,49½ w.

Signed: Chev.r v.n Werff. fec. 1712. From the Collection of Count Czernin in Prague. Inven. 8vo. Stolen by Wogaz, Oct. 22, 1788.

1642. (17 c.) The Infant Jesus caressing the little John. On wood, 0,46 h., 0,34¼ w. ✻ (III. 35.)

Signed: Chev.r v.n Werff fec. 1715. Ditto.

1643. (17 c.) The annunciation to the Virgin. On wood, 0,71½ h., 0,52¾ w.

Signed: Chev.r van d.r Werff fec. an— 1718. Ditto.

1644. (17 c.) Diogenes with his lantern, looking for men. On wood, 0,29 h., 0,24½ w.

Signed: v. d. Werff.

1645. (17 c.) The expulsion of Hagar by Abraham. On canvas, 0,86 h., 0,70 w.

Signed: A. v. d. Werff (indistinctly). Purchased in 1708 from Franz Lemmers in Antwerp; price, 350 Pattacons.

1646. (17 c.) A gentleman and a lady, sitting at a table, playing chess. On wood, 0,35 h., 0,26¼ w.

Signed: A. v. WERFF. F. Purchased in 1751 by Riedel at the Easter fair in Leipsic. Presented by Her Maj. the Queen to His Maj. the King at the fair, as *"van der Werff and his wife"*.

Remark. The pictures of this master furnished with dates comprise a period of 47 years, if the incomplete date of the first picture is filled out with 9 (from 1669 to 1718). This does not, it is true, correspond with the year of his birth, 1659, although the precocious boy was apprenticed at the early age of 10 years. The figures 166 have, however, been pronounced perfectly correct and genuine after the closest examination. Likewise, in the second picture, the figures 168 of the date have been established after close examination, but here too even when the date is completed with 9, making 1689, it does not agree with the statement of Nagler, which fixes the marriage of the artist in 1687, as the three children, represented in the picture, certainly appear to be older. The correctness of the signature must here, at all events, be recognized, and perhaps future inquiries will contribute to the explanation.

Werff (Pieter van der), pupil of his brother *Adrian*.

Born at Kralinger-Ambacht, 1665; died at Rotterdam, 1718.

1647. (18 a.) A girl holding a pair of fire-tongs in her hand, with which she is throwing a mouse out of the window. On wood, 0,20½ h., 0,14 w.

Signed: P. v. WERFF. Acquired through the Royal Danish Ambassador. Old inven. 1722.

1648. (18 a.) Some men, sitting at table, eating muscles; one is drinking from a wicker bottle. On wood, 0,39 h, 0,31½ w.

Acquired through Lemmers. Old inven. 1722.

Breklenkamp (Quirin).
Lived about 1660.

1649. (16 c.) Sponsors, standing near the mother and child, and drinking to the prosperity of their godchild. On wood, 0,36½ h., 0,31 w.
Signed: Q. Breklenkam.

Mieris (Willem van), son and pupil of *Franz.*
Born at Leyden, 1662; died there, Jan. 27, 1747.

1650. (18 a.) A hand-organ man, embraced by a girl, who holds a glass of wine. On canvas, 0,49 h., 0,41 w.
Signed: W. Van Mieris Fē Annº 1694. Bought from Franz Lemmers in Antwerp in 1708; 350 Pattacons.

1651. (18 a.) A game-dealer with a dead hare in his hand at a bow-window. On wood, 0,28 h., 0,24 w.
Signed: W. van Mieris Aº 1699. Obtained through Raschke. Old inven. 1722.

1652. (18 a.) A woman, filling a glass for a man. On wood, 0,25½ h., 0,20½ w.
Signed: W. van Mieris. F. Aº 1699. Obtained in 1710 from Jac. de Wit in Antwerp, as the portrait of the artist and his wife; price, 200 Pistoles.

1653. (18 a.) A man blowing a trumpet from a bow-window. On wood, 0,30½ h., 0,25 w.
Signed: W. van Mieris. F. Aº 1700. Obtained through Raschke. Old inven. 1722.

1654. (18 a.) Cephalus and Procris. On wood, 0,37½ h., 0,44 w.
Signed: W. van Mieris Ft: Aº 1702. Obtained through Count Flemming. Old inven. 1722.

1655. (18 a.) Venus asleep, covered with a blue drapery. Canvas attached to wood, 0,13 h., 0,17½ w.
Signed: W. van Mieris 1703.

1656. (18 a.) Ariadne and Bacchus, surrounded by bacchantes, fauns and satyrs. On wood, 0,59½ h., 0,75½ w.

Signed: W. van Mieris Fec. Anno 1704. Obtained through Count Wackerbarth. Old inven. 1722. Restored in 1826 by Renner under Palmaroli's direction.

1657. (18 a.) A young woman, having her fortune told by a gypsy. On wood, 0,29 h., 0,24½ w.

Signed: W. van Mieris. Ft. Ano 1706. Obtained through Count Wackerbarth. Old inven. 1722.

1658. (18 a.) A man, regarding a girl who is bringing him some drink. On wood, preceding size.

Signed: W. van Mieris 1706. Obtained through Count Wackerbarth. Old inven. 1722.

1659. (18 a.) Preciosa, recognized by her mother by a mole on her left breast, and by a servant by two toes which grow together. On wood, 0,41 h., 0,52 w.

Signed: W. van Mieris Ft. Anno 1709. Obtained through Count Gotter as *"alter Mirus"*; price, 2000 Conven. fl.*

1660. (18 a.) Venus displaying herself to Paris; at her side, Cupid. Canvas attached to wood, 0,14 h., 0,16 w.

Signed: W. van Mieris 1717.

1661. (14 b.) A company of apes in human clothing. On wood, 0,28½ h., 0,38 w.

Signed: W. van Mieris Fe. Anno 1719.

1662. (18 a.) An old cook with a metal basket. On wood, 0,19½ h., 0,15½ w.

Dated A° 1729. (The name has been cut away.)

Remark. The dated pictures of this master comprise a period of 35 years, (1694 to 1729.)

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* On the parchment lying on the table is to be read: Constanca . . . Don Ferdinando de Assavedo. — cala nueva . . Gioniaro de meno fez . . . . meta Madrid . . 1595.

Lelienbergh (C.).
Lived at the Hague about 1654.

1663. (27 c.) A partridge suspended by one foot; a turtle dove lies upon the table. On wood, 0,56 h., 0,45½ w.
Signed: C. Lelienbergh f. 1654.

Beerstraten (Jan).
Lived about 1664; died, 1681.

1664. (9 b.) Sea-coast with rocky shores. A ship and other vessels in sight. On wood, 0,70 h., 0,93 w.
Signed: Beerstraten.

1665. (25 d.) Storm at sea, near a rock-bound coast. On wood, 0,89 h., 1,22 w.
Obtained from the "Stall" as an original by *Backhuysen*. Old inven. 1722.

Artist unknown.

1666. (27 d.) Straits with ships, steering towards a port. On copper, 0,38 h., 0,54 w.

1667. (27 d.) Companion picture. On copper, preceding size.

Ruysch (Rachel), pupil of *Willem van Aelst*.
Born at Amsterdam, 1664; died there, 1750.

1668. (9 a.) A peach, grapes, a pomegranate and other fruit; in front, a lizard and a horned beetle. On copper, 0,74 h., 0,62 w.
Signed: Rachel Ruysch. 1718. Through Leplat. Old inven. 1722. In 1860 from the reserved pictures.

1669. (17 c.) A bouquet of flowers in a glass vessel. On copper, preceding size.
Signed: Rachel Ruysch. Ditto.

1670. (17 c.) A variety of flowers; also a frog, a lizard and some insects. On canvas, 0,72 h., 0,57 w.

Signed: Rachel Ruysch. Bought in 1751 by J. A. Riedel at the Easter fair in Leipsic.

Dusart (Cornelis), pupil of *Ostade.*

Born at Haarlem, April 24, 1660; died there Oct. 1, 1704.

1671. (19 a.) A woman with her child, sitting on the steps of a house. On wood, 0,38½ h., 0,34 w.

Signed: C. Dusart 1679.

1672. (19 a.) Peasants, fighting; women endeavour, in vain, to separate them. On copper, 0,20½ h., 0,26 w.

Signed: Dusart 1697

Acquired in Holland, as *Adrian Brouwer;* price, 25 Louisd'or.

Boonen (Arnold van), pupil of *Gottfried Schalken.*

Born at Dortrecht, 1669; died, 1729.

1673. (20 c.) A young woman putting a candle in a lantern. On canvas, 0,33 h., 0,27 w.

Signed: A. v. Boonen, 1695. Obtained through Count Wackerbarth. Old inven. 1722.

1674. (20 c.) Same subject; a boy near her. On canvas, 0,48 h., 0,39 w.

Signed: A. von Boonen. Obtained as above.

1675. (20 c.) A young man with a clay-pipe in his hand; behind him, another with a lighted candle. On canvas, 0,47 h., 0,39 w.

Signed as above. Obtained as above.

1676. (27 c.) An old hermit in his cell before a burning lamp. Three-quarter-length. On canvas, 0,43 h., 0,34 w.

1677. (20 b.) A young woman feeding a parrot. On canvas, 0,42 h., 0,34½ w.

Obtained through Count Wackerbarth. Old inven. 1722.

1678. (20 c.) An aged man reading a letter. On canvas, 0,43 h., 0,34 w.

Obtained as above.

1679. (20 c.) A young man with a clay-pipe in his mouth, examining a drawing by a light. On canvas, 0,33½ h., 0,27½ w.

Obtained as above.

Leermanns (Pieter); pupil of *Franz Mieris*.

Lived about 1670.

1680. (18 a.) An old hermit kneeling before his cell; near by, a cross, books, and a basket. On wood, 0,42 h., 0,33 w.

Signed: P. Leermans

Purchased in 1708 from Franz Lemmers in Antwerp. 210 Pattacons.

Ochtervelt (Jan); pupil of *Gabr. Metsu*.

Lived about 1670.

1681. (17 a.) A woman with a lap-dog, with which a girl is playing. On canvas, 0,82 h., 0,61 w.

Signed: J. Ochtervelt f. 1669. Purchased in Leipsic, as *"Jerhard auf der Feld"*. Old inven. 1722.

Vonck (J.).
Lived about 1670.

1682. (K 2.) A roe hunted by dogs. The landscape painted by *Jacob Ruysdael.* On canvas, 1,37 h., 2,09 w.
Signed: JvR. (in monogram) and J. Vonck fe.

Same Artist. (?)

1683. (27 b.) A white pheasant suspended by one foot; some smaller birds near. On wood, 0,75 h., 0,59½ w.

Moucheron (Isac); son and pupil of *Fréderic Moucheron.*
Born at Amsterdam, 1670, died there, July 20, 1744.

1684. (12 c.) Sheep grazing on a hill; in the fore-ground, a hunter with three dogs. On canvas, 0,69 h., 0,84 w.
Signed: Moucheron ft. Acquired by Riedel in Prague in 1742. Inven. 8vo.

1685. (12 c.) A landscape. In a valley, a horseman and a traveller. On canvas, 0,69 h., 0,80½ w.
Signed: MOUCHERON. Obtained as above.

1686. (12 a.) A landscape. Fishermen on the river on the left side of the picture. A gentleman and lady riding to a falcon chase. On canvas, 1,11 h., 1,39 w.
Signed: Moucheron fecit.

1687. (12 c.) A landscape with a rocky height in the middle-ground; in the fore-ground, a shepherd with his flock. On canvas, 0,49 h., 0,66½ w
Signed: Moucheron. Obtained by Riedel in Prague in 1742. Inven. 8vo.

1688. (48 b.) A landscape with a river, over which there is a bridge on arches. On canvas, 0,71 h., 0,88 w.

1689. (48 b.) A mountain landscape with bushes; in the fore-ground, a rivulet flowing over rocks. On canvas, 0,85 h., 0,66½ w.

Signed: Moucheron.

1690. (12 a.) A landscape with ruins in the Roman style; in the middle-ground, a handsome country-house. On canvas, 0,51 h., 0,67 w.

Obtained in 1741 through v. Kaiserling. Inven. 8vo.

1691. (12 c.) A landscape with a castle in the back-ground; in the fore-ground, shepherds and a flock. On canvas, 0,70 h., 0,89 w.

From the reserved pictures in 1855.

Mans (F. H.).

Lived about 1677.

1692. (27 a.) A winter-landscape with a tent in the fore-ground, under which several guests are sitting. On wood, 0,60½ h., 0,85½ w.

Signed: FMANS. 1677.

1693. (27 d.) A winter-landscape. The gate and walls of a Dutch town with skaters and amusements on the ice. On wood, 0,61 h., 0,85 w.

Signed as above.

1694. (27 d.) Companion picture. The figures skilfully retouched by Dietricy. On wood, of preceding size.

Signed as above. The last two from the reserved pictures in 1860.

Verkolje also *Verkoltje* (Jan).

Born at Amsterdam, 1650; died at Delft, 1693.

1695. (17 a.) A lady importuned by a trumpeter to drink a glass of wine which an old woman pours out for her. On canvas, 0,71 h., 0,66 w.

Signed: J. Verkolje. 1678. Through Count Flemming. Old inven. 1722.

Paudifs (Christoph), pupil of *Rembrandt*.

Born in Lower Saxony about 1618; died after 1669.

1696. (27 c.) Half-length portrait of an old man with a white beard and fur cap. On wood, 0,53 h., 0,42 w.

Signed: Christoffer Paudifs 1654. Obtained through Wanderer. Old inven. 1722.

1697. (27 c.) Half-length portrait of a man in a high cap, long flowing hair and mustaches. On canvas, 0,60 h., 0,52 w.

Signed: Christoffer Paudifs 1689. Obtained through Count Wackerbarth as *"Heyduckenkopf"*. Old inven. 1722.

1698. (K 1.) A man about to write, sitting at a table covered with red, and speaking with a lady. On canvas, 1,01 h., 1,51 w.

From Poland as "an unknown copy". Old inven. 1722.

1699. (L 1.) Half-length portrait of a man with a gray hat on his head. On canvas, 0,76 h., 0,60 w.

From the Kunstkammer as the artist's portrait. Old inven. 1722.

Tilius (J.)

Lived in Herzogenbusch about 1680.

1700. (15 b.) A young woman, sitting at a table, sewing. On wood, 0,25 h.. 0,20½ w.

Signed: J. Tilius. Pin. 1681. Obtained through Count Wackerbarth, as *"Eglon van der Neer"*. Old inven. 1722.

Roepel (Coenraet), pupil of *Const. Netscher.*

Born at the Hague, 1678; died, 1748.

1701. (7 c.) A bouquet in a metallic vessel. On canvas, 0,90 h., 0,67½ w.

Signed: Coenraet Roepel f. Obtained in 1751 through von Heineken. Inven. 8vo.

Klomp (Aelbert), pupil of *Paul Potter* (?).

Lived about 1680.

1702. (13 b.) A small herd of cattle reposing before a peasant's hut on a pasture; a girl is milking a cow On canvas, 0,74 h., 0,65 w.

Signed: A. Klomp. f. Obtained through Riedel in Prague in 1742. Inven. 8vo.

Limborg (Hendrik van), pupil of *Adriaen v. d. Werff.*

Born at the Hague, 1680; died, 1758.

1703. (17 c.) Venus and Cupid in a dark landscape; in the fore-ground, a white dove. On wood, 0,58½ h., 0,44 w.

Huysum (Jan van).

Born at Amsterdam, April 15, 1682; died there, Febr. 8, 1749.

1704. (8 a.) A large bouquet of flowers; near by lies an orange-branch. On canvas, 0,83 h., 0,71 w.

Signed: Jan van Huysum FECIT. Obtained through von Heineken in 1751. Inven 8vo.

1705. (14 c.) A bouquet in a vessel of red clay, ornamented with raised figures; near by, a nest with eggs. On wood, 0,39½ h., 0,32 w.

Signed: Jan van Huysum fec.

1706. (14 c.) A pleasing landscape. On a shore, some rocks, the fissures and caves of which are filled out with masonry. On canvas, 0,40½ h., 0,48½ w.

Signed: JVHuysum f. (J. V. and H, interwoven.)

Bredael (Jan Frans van), pupil of *Philipp Wouverman.*

Born at Amsterdam, 1683; died there, 1751.

1707. (14 c.) A man, having his horse shod; boys on stilts. On canvas, 0,40 h., 0,48 w.

Obtained through Count Gotter; price, 100 Conven. Fl.

1708. (14 c.) Ladies and gentlemen on horse-back, with hawks and hounds. On canvas, of the preceding size.

As above; 100 Conven. Fl.

Wit, also **Witt** (Jacob de).

Born at Amsterdam, 1695; died there, Nov. 12, 1784.

1708a. (28 b.) Children with symbols of the chase, painted as a bas-relief. On canvas, 0,83 h., 1,34 w.

Signed: J. D. Wit. F. 1753. The artist was the nephew of the well-known Art-dealer of the same name, so often mentioned in the Catalogue in connection with the acquisition of our best Flemish pictures.

Nikkelen (Jan van), pupil of his father.

Born at Haarlem about 1715; died at Cassel.

1709. (10 a.) A landscape with high mountains and ancient buildings. On canvas, 0,58 h., 0,73 w..

1710. (10 a.) A similar landscape with a small waterfall. On canvas, preceding size.

Both purchased in 1751 by Riedel at the Easter fair in Leipsic. Inven. 8vo.

Seeman (Enoch) or *Zeeman.*

Died in London, 1744.

1711. (22 b.) The Artist's own portrait. On copper, 0,56 h., 0,45 w. ✻ (III. 20.)

Signed: Enoch Seeman pinx. Obtained through Baumann. Old inven. 1722.

Beyeren (Albert van).

Lived about 1700.

1712. (50 c.) Large and small salt-water fishes, lobsters and crabs. On canvas, 1,25 h., 1,53 w.

Signed: A. V. B. (interwoven) f. Obtained from Georg Breitbarth, Art-dealer in Erfurt. Taken from the reserved pictures in 1856.

Early Flemish and German Schools.

Eyck (Johann van).

Born at Eyck or Ouden-Eyck, near Limburg, about 1381; died at Bruges, July 9, 1440.

(Early Flemish School.)*

1713. (N.) The Virgin and Child, seated in a rich Gothic Chapel on an altar under a tapestry canopy. On the right hand wing, St. Catharine; on the left, St. Michael with the donor. The outer

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* The masters, not thus designated, belong to the German School.

sides contain the Annunciation in standing figures, painted in monochrome, in imitation of sculpture. On the frame of the pictures, there is a latin hymn, in Gothic letters by the hand of the master, to the Virgin Mary, the Archangel Michael and St. Catherine. On wood, centre picture, 0,27½ h., 0,21½ w. Wing pictures, 0,27½ h., 0,80 w.

According to an unwarranted tradition, this beautiful work is said to have been the travelling altarpiece of Charles V. The centre picture bears the most unmistakeable similarity with the celebrated picture by van Eyck in the Collection of the Academy at Bruges. (In Guarienti's *Abecedario* and also in the *Abridged Catalogue,* our picture is still mentioned as *A. Dürer.*)

School of **van Eyck.**

1714. (21 a.) The Virgin Mary with a crown on her head, holding the child on her lap; before her, St. Anna, who is giving a pear to the child; farther back, Joseph and Joachim. In the window, the Burgundian coat of arms. On wood, 0,65½ h., 0,48½ w.

Signed with a monogram, which resembles the Gothic letters 𝔍𝔥 interwoven. From the possession of Count Wackerbarth. See *Abecedario* of Guarienti.

1715 and 1716. (23 d.) Two side pictures of an altar picture. On the left, the donor and St. Andreas; on the right, St. Elizabeth holding the model of a church. On wood, 0,75 h., 0,24 w.

1717. (23 d.) The seizure of Christ. Night-piece. On wood, 1,75 h., 1,11 w.*

As an unknown original in the old inven. 1722. With the two preceding, from the Kunstkammer.

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* According to Michiels: Thierry Bouts the Younger, born about 1450 (?) at Louvain, son of Thierry Bouts of Haarlem; died there in 1491. See Michiels T. III. p. 303.

Rogier van der Weyden (?) pupil of *van Eyck.*

Born at Tournay about 1400; died at Brussels, June 16, 1464.

(Early Flemish School.)

1718. (N.) Christ on the Cross; Mary, John and Magdalen. On wood, 0,32½ h., 0,20½ w.

Formerly in the Ducal palace at Brunswick, from thence taken to Paris with other pictures in 1806; later it came into the possession of Georg Schultz in Celle; purchased from him, Dec. 24. 1855, by order of His Maj. King John, for 400 Thlr.

Memlinc (Hans) (?).

Born about 1440; flourished about 1470; still living about 1509. (See the Documents, published by James Weale in the *Journ. des beaux Arts,* Anvers, Dec. 15, 1860.)

(Early Flemish School.)

1719. (21 c.) Portrait of Anton of Burgundy, bastard son of Philipp the Good; half-brother of Charles the Bold. On wood, 0,44½ h., 0,35½ w.

(See the author's paper in the German *Kunstblatte,* Jahrgang 1852. No. 26.)

Artist unknown.

About 1490.

(Early Flemish School.)

1720. (23 a.) Portrait of Albert the Courageous, Duke of Saxony, and Hereditary Governor of Friesland (?). On wood, 0,28 h, 0,19 w.

On the backside marked: *Albertus Animosus.* From the Kunstkammer.

Massys (Quentin); also **Messys** (Quinten).
Born at Louvain, 1466; died, 1531.

(Early Flemish School.)

1721. (21 a.) A money-changer, reckoning with a man, sitting at his side. Near by, a girl with an old woman and a boy. According to Michiels: an advocate and clients. On wood, 0,86 h., 1,16 w.

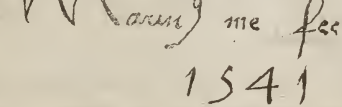
Signed in the corner of the cloth on the old woman's head:

Obtained in 1748 through Gialdi and Guarienti from the Imperial Gallery in Prague. Inven. 8vo.

Marinus de Zeeuw or **Seeu** (i. e. de Zeelande) or *Marinus van Romerswale*

(Early Flemish School.)

1722. (21 a.) A man sitting at a table, weighing money; a young woman at his side regards the scales attentively. An excellent picture. On wood, 0,85 h., 1,13½ w.

Signed: 

The same subject, similarly signed, but "anno 1558", is in the Museum in Madrid No. 978. Another with the addition of a third figure is in the Gallery of Christiansborg in Copenhagen (Cat. No. 333.)

Dürer (Albrecht), pupil of *Michel Wohlgemuth*.

Born at Nuremberg, 1471, on St. Prudentia day; died there, April 6, 1528.

1722a. (N.) Christ on the Cross. Signed with Dürer's monogram; the date, 1500, and the inscription: PATER. I. MANVS. TVAS. COMENDO. SPIRITV. MEV. On wood, 0,20 h., 0,16 w. ✻ (III. 47.)

Purchased in Dec. 1865 at the sale of the effects of the Imperial Coin Engraver Böhm in Vienna. Price, 4400 fl. A master-piece of the master.

1723. (N.) Christ, bearing his Cross. With a light indication of carnation, atmosphere and landscape, painted almost in monochrome. Last work of the master. On linen attached to wood. 0,30 h., 0,45½ w.

Signed with Dürer's monogram: AD. MDXXVII and a latin quotation from the Bible. Obtained Nov. 7. 1727 through Leplat, as *"Portemene"* (?). (Portement de la Croix?) Old inven. 1722. No. 1804.

1724. Wanting.

1725. (21 c.) Portrait of Bernhard von Ressen in black dress and a black baret, on a red back-ground. On wood, 0,45½ h., 0,31½ w.

Signed as above, 1521. On the letter stands: *"pernh. . zw."* (Painted in Antwerp. See Dürer's *Tagebuch.*)

1726. (23 a.) The Virgin with the sleeping Child; above him, two angels hold a crown. Centre picture by an unknown master of the Early German school. On the right, St. Sebastian; on the left, St. Anthony, surrounded by angels. Both wing pic-

tures by Albrecht Dürer. In tempera. On canvas; centre picture, 1,07 h., 0,96 w.; wings, 1,14 h., 0,45 w.

From the Schlosskirche in Wittenberg to the Kunstkammer in 1687.

After **Dürer.**

1727. (23 a.) St. Hubert, kneeling before the stag, which bears the crucifix between his horns. On wood, 1,05 h., 0,78 w.

Purchased in 1861 from Prof. Th. von Oër. Price, 128 Thlr. See introduction. P. 55.

1728. (23 a.) The dying Mary; from the wood cut by Albrecht Dürer in the Life of Mary. On copper, 0,32 h., 0,22 w.

Obtained in 1699 through S. Bottschildt from Colonel von Wackerbarth; price 150 Thlr.

Artist unknown.

1729. (23 a.) St. Jerome with a skull in his hands. On wood, 0,74 h., 0,59 w.

Signed with Dürer's monogram: spurious. Mod. purchased, as *Dürer*.

1730. (23 c.) Christ, crowned with thorns, sitting on a stone. On wood, 0,57 h., 0,43 w.

Signed with Dürer's monogram: spurious. Repetition of an old Motive of *Mabuse (Joannes Malbodius.)* Purchased in 1748 through Bernardo Benzoni in Venice with nine other pictures; together, 1210 florins or 6050 petites Livres de Venise. See Nos. 297 and 298. Cat. Guarienti. No. 1552: *„fu del Duca di Mantova"*.

Artist unknown. (School of **Dürer.**)

1731. (23 a.) The Circumcision of Christ. On wood, 0,63 h., 0,46 w.

1732. The Flight into Egypt. On wood, preceding size.
(23 a.)

1733. Christ in the Temple, as a boy. On wood,
(23 a.) preceding size.

1734. Christ, bearing his Cross. On wood, preceding
(23 a.) size.

Signed: 1514.

1735. The Crucifixion of Christ. On wood, preceding
(23 a.) size.

1736. The Death of Christ. On wood, 0,64 h., 0,46 w.
(23 a.)

1737. The Descent from the Cross. On wood, 0,63 h.,
(23 a.) 0,46 w.

All taken from the Kunstkammer, as *A. Dürer.*

Artist unknown.

1738. Adam and Eve. On copper, 0,14 h., 0,10 w.
(25 d.)

Burgkmair (Hans), pupil of *Albrecht Dürer.*

Born at Augsburg, 1472; died, 1531.

1739. An altar picture with two wings. The Death
(23 c.) of St. Ursula and her virgins in the neighbourhood of Cologne. On the left wing picture, the King of the Huns at the head of his warriors; on the right, vessels, loaded with booty. The outer sides of both wings contain St. George and St. Ursula in monochrome. On wood, 2,15 h., 1,62 w. The wings, 1,73 h., 0,77 w.

Purchased in September 1852, from the estate of Major Aster, for 700 Thlr.

Cranach (Lucas), the Elder; properly *Müller* or *Sunder*.
Born at Cronach, near Bamberg, Oct. 4, 1472; died at Weimar, Oct. 15, 1553.

Most of the following works of Cranach came to the Kunstkammer in 1657, and from there placed in the Gallery at various times.

1740. (23 b.) The Death of St. Catherine of Alexandria. On wood, 1,26 h., 1,39 w.
Signed: L. C. 1506.

1741. (23 d.) A wing picture, belonging to the preceding. SS. Margaret, Ursula and Barbara. On wood, 1,26 h., 0,60 w.

1742. (23 b.) Altar picture in six compartments. Above, the Trinity; in the centre, an Ecce Homo with the Virgin, S. Magdalen, S. John and S. Rochus. On the left, the Annunciation; on the right, the Presentation in the Temple. Below, the Entombment of Christ and the Ascension; the latter altered from an Assumption of the Virgin by the Artist, into an Ascension of Christ. All the figures are small, except the centre picture which is on a larger scale. On wood, 1,26 h., 0,79 w.
Signed with the serpent and 1515. From the reserved pictures in 1861.

1743. (24 d.) Adam, whole figure, life size. On wood, 1,71 h., 0,70 w.
Signed with the dragon 1531. From the Kunstkammer in 1728. Old inven. 1722.

1744. (24 d.) Eve, with the apple in her hand. On wood, of the preceding size.
From the Kunstkammer in 1728. Old inven. 1722.

1745. (24 d.) "Suffer little children to come unto me". Half-length figures, half-life size. On wood, 0,82 h., 1,29 w.

With the inscription: VND SIE BRACHTEN KINLEIN ZV IM DAS ER SIE ANRVRETE. MARCVS AM X. Signed with the serpent and 1538. From the reserved pictures in 1861.

1746. (24 c.) John preaches to the soldiers. On wood, 0,74 h., 1,21 w.

Signed with the dragon 1543, followed by a long inscription. From Leipsic in 1710. Inven. 8vo. A similar picture in the Brunswick Gallery. (Cat. No. 351.)

1747. (24 c.) Christ embraces and blesses the little children. On wood, 0,84 h., 1,21 w.

Signed with the dragon, and the quotation from the Bible. From the Kunstkammer. Old inven. 1722.

1748. (24 a.) The sleeping giant of the woods attacked by the pigmies. In the back-ground, other giants and stags; a castle in the distance. On canvas, 1,89 h., 2,59 w.

Signed 1551 with the dragon. In 1860, from the reserved pictures.

1749. (24 a.) The awakened giant punishes and kills the pigmies with blows of a club. In the back-ground, giants on horseback and on foot, chasing deer and wild boars in the forest. On wood, 1,88 h., 2,61 w.

Signed as above. This, and the preceding, from the Kunstkammer. Old inven. 1722. Both restored in 1861 by Schirmer.

1750. (24 a.) Delila cutting of the locks of the sleeping Samson. On wood, 0,75 h., 1,23 w.

Signed with the dragon and the ring. From Leipsic in 1740. Inven. 8vo.

1751. David observing the bathing Bathsheba. On
(23 b.) wood, 0,74 h., 1,21 w.
Signed as above.

1752. Christ praying on the Mount of Olives. On
(24 b.) wood, 0,68 h., 0,40 w.
Signed with the dragon. Taken from the reserved pictures to the Gallery in 1852.

1753. Judith and Lucretia. On wood, 1,72 h., 0,64 w.
(24 b.) Signed with the dragon and the ring. From the Kunstkammer in 1725. Old inven. 1722.

1754. Adam and Eve. On wood, 1,71 h., 0,63 w.
(24 d.) The latter signed with the dragon. As above.

1755. Solomon adoring an idol in the form of a
(24 b.) woman. On wood, 0,75 h., 1,22 w.
Signed with the dragon.

1756. Herodias bringing the head of John the Baptist
(24 c.) to her father. On wood, 0,84 h., 1,22 w.
From the Kunstkammer. Old inven. 1722.

1757. The adulteress before Christ. On wood, 0,84 h., 1,21 w.
(24 d.) Signed with the dragon and the ring. As above.

1758. The Infant Christ brought to Simeon. On
(24 c.) wood; preceding size.

1759. Lazarus raised from the dead. On wood, 1,20 h.,
(24 c.) 0,82 w.
From the Kunstkammer in 1725. Old inven. 1722.

1760. The Crucifixion. On wood, 1,20 h., 0,72 w.
(24 c.) Signed 1563 (?) with the dragon. As above.

1761. Christ taking leave of his mother and relations.
(24 b.) On wood, 0,87 h., 0,61 w.
Signed with the dragon and the ring. From the Kunstkammer in 1728. Old inven. 1722.

1762. (24 c.) The murder of the Innocents at Bethlehem. On wood, 1,21 h., 0,86 w.

As above.

1763. (23 b.) Christ presented to the people by Pilate; lower, to the left, in the same picture, the two malefactors released from prison. Below in four small compartments, from left to right: the Nativity; the Adoration of the Magi; Christ in the Temple, 12 years old, and the flight into Egypt. On wood, 1,20 h., 0,47 w.

1764. (24 c.) Christ appearing to his mother after his resurrection; connected with the seizure of the Saviour on a tablet, formerly separated. On wood, 0,40 h., 0,36 w.

1765. (24 c.) Elijah and the prophets of Baal. A composition with many figures. On wood, 1,25 h., 2,38 w.

Signed with the dragon and the ring 1545.

1766. (24 a.) The Artist exhibits in two pairs, the repulsiveness of unnatural and unequal connection; and in a third, the happiness of a suitable union. On wood, 0,75 h., 1,22 w.

1767. (24 c.) A naked child. A study. On wood, 0,40 h., 0,26 w.

Nos. 1763–1767 taken from the reserved pictures in 1861.

1768. (24 a.) Christine Eilenau. On wood, 0,21 h., 0,15 w.

Signed 1534 with the dragon.

1769. (21 b.) Martin Luther. On wood, 0,18 h., 0,14 w.

Inscribed: *Obdormiuit in año 1546; 10. Feb. Aetatis sue 63.* Below: *1532 etatis sue 45.* The upper inscription made later.

1770. (21 b.) Philipp Melanchthon. On wood, preceding size.

Inscribed: *Obdormivit in ano 1560 19. Aprilis. etatis sue 63, et 63 dierum.* On the right: *1532 etatis sue 30.* The upper inscription made later. All three from the Kunstkammer in 1725. Old inven. 1722.

1771. (24 a.) Portrait of Margaret von Ponikau. On wood, 0,52 h., 0,34 w.

Inscribed: MARGRETA V. PONICKAV GEWESENEIN CHVRFVRSTIN SIBILLEN FRAVNTZIMMER Z. 1536; with the dragon. 1856 taken from the reserved pictures in 1852 to the Gallery.

1772. (21 b.) Portrait of the Margrave George von Brandenburg. On paste-board, 0,41 h., 0,33 w.

Signed with the dragon. As *"Albr. Dürer"*. Old inven. 1722.

1773. (24 a.) Frederick the Wise, Elector of Saxony. On wood 0,13 h, 0,14½ w.

Signed with the dragon and the ring. 1535. From Prof. Steinla's Collection.

1773a. (23 a.) Portrait of Henry the Pious; whole figure, life size. On wood, 2,10 h., 0, 90 w.

Inscribed: HEINRICH HERCZOG ZV SACHSSEN. LANDGRAVF IN DORINGENN: VND MARGGRAVF ZV MEISSENN 1537; with a coat of arms and signed with the dragon and the ring. Property of the Communality of Dresden. Placed in the Gallery in 1871 for conservation.

Remark. The dated pictures of Lucas Cranach comprise a period of 36 years (1515 to 1551).

Cranach (Lucas) the Younger, pupil of his father. Born, 1515; died at Wittenberg, 1586.

1774. (24 c.) The Crucifixion. On wood, 1,74 h., 1,27 w.

Old inven. 1722.

1775. (24 a.) Maurice, Elector of Saxony and the Electress Agnes. On wood, 0,44 h., 0,69 w.

Signed with the dragon and 1559, with a long inscription. As above.

1776. (21 b.) The Elector Augustus. On paste-board, 0,41 h., 0,33 w.

1777. (21 b.) Portrait of Maurice, Elector of Saxony. On paper, 0,40 h., 0,32 w.

As *"Orig. Dürer"*, Old inven. 1722.

1778. (24 a.) The Elector Augustus with a baret. On wood, 0,43 h., 0,35 w.

1779. (24 a.) The Electress Anna. Companion picture to the preceding. On wood; preceding size.

1780. (24 a.) The daughter of the preceding. Companion picture. On canvas, 0,40 h., 0,28 w.

All three from the reserved pictures in 1861. Restored by Schirmer.

1780a. (21 b.) Melanchthon in his shroud. On wood, 0,36½ h., 0,26½ w.

With the inscription: *Anno uerò 1560, Mensis Aprilis die 19, ex hac mortali uita in aeternam Dei et Sanctorum conuersationem sanctè et placidè emigrauit. aetatis suae anno 63 cum in ardentem febrim incidisset et paroxismo febrili laboraret septimo. Postrema uerba eius, fuerunt haec: Nemo rapiet oues meas ex manu mea. Johan: 10.*

Purchased in 1871 from Prof. H. Bürkner; price, 150 Thlr.

School of **Cranach.**

1781. (24 b.) St. Catharine with the sword in her right hand On wood, 1,37 h., 0,46 w.

As *L. Cranach* in the old inven. 1728.

1782. (24 b.) St. Barbara, holding a cup. On wood; preceding size.

As above. Both from the Kunstkammer.

Artist unknown.

1783. (23 b.) Portrait of Luther in his shroud. Perhaps by *Lucas Fortennagel.* On wood, 0,64 h., 0,51 w.
Taken from the reserved pictures in 1857.

1784. Wanting.

1785. (26 d.) Portrait of Maurice, Prince of Orange in armour on horseback. On wood, 0,94 h., 0,78 w.
From the reserved pictures in 1861.

1786. (23 a.) Portrait of Christian II., painted in 1609. On canvas, 0,63 h., 0,50 w.
From the Kunstkammer. Old inven. 1722.

1787 and 1788. Wanting.

1789. (23 a) The Emperor Matthias. So considered. On canvas, 0,71 h., 0,52 w.
From the "Stall". Old inven. 1722.

1790. (24 b.) The Elector Augustus and John George of Brandenburg. On canvas, 1,60 h., 1,55 w.

1791. (23 c.) Portrait of Caspar Neumann with short hair and beard, sitting at a table, on which lies a letter. On wood, 1,01 h., 0,86 w.

Signed: 15 . 54

HD

Natus 1519

On the letter stands: *den Erbarn Caspar Neumann vnd gebrüd zu Handen. Nürnbergk*

1792. (22 c.) Augustus, Elector of Saxony. Full length, life size, in tempera. On canvas, 2,02 h., 0,93 w.

1793. (22 a.) The Electress Anna, Consort of Augustus, Elector of Saxony. Companion picture to the preceding. On canvas, preceding size.

From the reserved pictures in 1861.

1794. (23 c.) Judith with the head of Holofernes. On wood, 0,20 h., 0,16 w.

1795. (23 d.) Charles the Great (?); on the backside, John the Baptist. On wood, 0,60 h., 0,33 w.

Obtained in 1665 through Moritz Hahnen, High Constable in Petersberg, near Halle, for Joh. Georg II. From the reserved pictures in 1861. Mentioned in the old Kunstkammer Catalogue as Kaiser Henricus Sanctus.

Mathias Krodel, pupil of the Elder *Cranach.*

1796. (23 b.) Portrait of an old man with a white beard; in his left hand, a book. On wood, 0,78 h., 0,60 w.

Signed: 1591 Aetatis suae LXXVIIII. MK. (interwoven.) Also a coat of arms. From Prof. Steinla's Collection.

School of **A. Dürer.**

1797. (23 a.) Adam and Eve. On wood, 1,26 h., 0,99 w.

As *Cranach* in the old inven. 1722.

Christoph Schwarz (?).

Born at Ingolstadt about 1545; died at Munich, 1597.

1798. (25 d.) Christ on the Cross. On copper, 0,29 h., 0,24 w.

Inscribed on the backside: *Von Prag, Churfürstl. Sächs Fraw Mutter Verlassenschaft Ao 1623.* From the Great Garden as *Rogier de Bruges.* Old inven 1722.

Jan Gossart, named *J. van Mabuse.* Also called *Malbodius, Mabusius, Mobugius, Maboggio. Malbogi* and *Melbodie.*

Born at Maubeuge about 1470; died ad Antwerp Oct. 1, 1532.

(Early Flemish School.)

1799. (21 c.) The Adoration of the Magi. The Virgin with the Infant Christ on her lap among the ruins of a magnificent structure; before her, the three Kings with their presents. In front, St Dominic and the Evangelist St. Luke. On wood, 2,48 h., 1,48 w.

Probably acquired after 1746; according to a tradition it was obtained through Fieldmarshal Count Schulenburg, who is said to have rescued it from being burnt at a camp-fire at the siege of Genoa, and presented it to Augustus III. In the Catalogue of Guarienti it is mentioned as *"Alberto Duro aus der Chiesa di S. Luca d'Erba, fuori die Genova"*.

Attributed to the same Artist.

1800. (21 b.) The same subject. On wood, 1,09 h., 0,77 w.

Recently attributed to the master of the "Death of Mary" *(Jan Joest von Calcar)* in the Museum in Cologne.

Artist unknown.

(Early Flemish School).

1801. (23 b.) Altar picture. In the centre, the Adoration of the Wise Men. On the left, the Adoration of the Shepherds; on the right, the Presentation of Christ in the Temple. On wood. Central-picture, 1,02½ h., 0,70 w. Each wing, 1,02½ h., 0,30½ w.

Contributed to the Gallery in 1859 by His Maj. the late King John, from the estate of Her Royal Highness, the late Princess Louise of Saxony.

Giacopo di Barbaris, named *Jacob Walch* or *Walsch*; the *"wälsche Jacob"*. (Mentioned by Dürer in Campe's *"Reliquien"*, page 135).

1802. (1 a.) Christ in the act of blessing, and holding a small cross in his hand. On wood, 0,59 h., 0,47 w.

From the Kunstkammer.

1803. St. Catherine. On wood 0,50½ h., 0,30 w.
(1 a.)

1804. St. Barbara with the tower. On canvas, 0,42½ h.,
(1 a.) 0,27 w.

Lucas Jacobsz, named *Leyden* (Lucas van). Studied with his father *Hugo Jacob,* and *Cornelis Engelbrecht.*
Born at Leyden, 1494; died 1533.

(Early Flemish School).

1805. The temptation of St. Anthony. Round. On wood,
(21 b.) 0,24½ in diameter.
Signed with an indistinct monogram.

Artist unknown. (Walther von Assen). (?)

1806. A man with three arrows in his hand. On wood,
(21 a.) 0,36 h., 0,30 w.
Signed: ℰ℔. (Both letters connected together with a so-called *Noeud d'amour).* To the Kunstkammer in 1676.

Artist unknown. (Early Flemish School).

1807. St. Magdalen with the ointment vase. On wood,
(21 a.) 0,34 h., 0,24 w.

1808. Portrait of the Margrave George Frederick of
(23 a.) Anspach. On wood, 0,18 h., 0,14 w.

Holbein (Hans), the Younger.
Born at Augsburg, 1498; died in London, 1543.

1809. Jacob Meyer, Burgomaster of Basle, kneeling in
(N.) adoration, with his family before the Virgin Mary, who holds the Child in her arms. On wood, 1,60 h., 1,04½ w. ✻ (II 43.)
Purchased, Sept. 4, 1743, by Algarotti of Mr. Zuane Delfino (Dolfino) in Venice for 1000 Sequins. See Introduction P. 16.

1810. (N.) Portrait of Mr. Hubert Morett, goldsmith to Henry VIII. of England. Formerly attributed to Leonardo da Vinci. On wood, 0,92 h., 0,75 w. ✻ (II 5.)

Mod. purchase. See Introduction. P. 24.

1811. (N.) The original drawing for the preceding portrait, slightly coloured. On paper, 0,33 h., 0,25 w.

Obtained in 1860, from the estate of S. Woodburne through L. Gruner. Price 50 guineas.

1812. (21 a.) Portrait of a man in dark clothes, and a cap; he holds in his hand a paper with the date; 1527. On wood, 0,38 h., 0,29 w.

Acquired through Baron Rechenberg. Old inven. 1722.

1813. (21 a.) Sir Thomas, and John Godsalue, father and son, at a table; the father has written on a sheet of paper *"Thomas Godsalue de Norwico Etatis sue. Anno quadragesimo sexto.* On a ticket on the wall, the date: *Anno Dm. M.D.XXVIII.* On wood, 0,31½ h., 0,36 w.

Purchased in Paris in 1749, by Le Leu, with three other pictures for 220 Livres, 1 sou.

1814. (21 c.) Half-length portrait of a man in black clothes. On wood, 0,42 h., 0,35 w.

Obtained through Jos. Perodi. Old inven. 1722.

1815 (N.) The death of Virginia. In clare-obscure. On wood, 0,69 h., 0,55 w.

Purchased in 1870, of Prof. H. Mücke in Düsseldorf. Price, 60 Frd'or = 340 Thlr.

Copy after **Holbein.**

1816. (23 c.) King Henry VIII of England On wood, 0,65 h., 0,57 w.

An original picture of the same size is in the Collection of Duke of Torlonia in Rome.

Artist unknown.

1817. (N.) Portrait of a woman in a black dress with red sleeves; in her hands, a rosary. On wood, 0,80½ h., 0,61 w.

Signed: AETATIS 41. A° 1548. From the Wallenstein Collection in Dux in 1741.

1818. (21 a.) Portrait of a woman in a white cape, black dress with red sleeves. On wood. 0,69 h., 0,54 w.

From the Kunstkammer; marked as *"Dr. Martini Catherina von Suhm"*. Old inven. 1722.

1819. (23 c.) Portrait of a young lady with a gold chain around her neck. On canvas, 0,53 h., 0,42 w.

Acquired through Count Gotter; price, 150 Conv. fl.

1820. (21 b.) Erasmus of Rotterdam On wood, 0,17½ h., 0,14 w.

After Holbein. Old inven. 1722.

1821. (23 c.) Portrait of a man On wood, 0,23 h., 0,18 w

As above. In August, 1862, found behind the wainscot in the Brühl Palace on the Augustusstrasse.

Artist unknown.

1822. (21 b.) Portrait of Joachim Rehle. On wood, 0,33½ h., 0,28½ w.

Inscribed with golden letters:
·DO MAN· M·D·XXIIII· ZALT· WAS ICH·
IOACHIM REHLE· XXXIII· JAR ALT·
AVFF ADI. XIIII LVIGO.

Furnished in 1728 thr ugh Du Moulin as *Dürer*. Old inven. 1722.

1823. (21 b.) Portrait of a man in black clothes and a baret. On wood, 0,36½ h., 0,30½ w.

Inscribed: *Do man 1519 Zalt, Do was ich 31 jar alt.* Obtained through Leplat as "an original in *Cranach's* style". Old inven. 1722.

Veen (Martin van), named *Heemskerk*. (?)

Born at Heemskerk, near Haarlem, about 1498; died at Haarlem, Oct. 1, 1574.

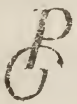
1824. (23 d.) The Virgin Mary, with folded hands in deep sorrow, surrounded by John the Evangelist, and two holy women. (Side wing to a Descent from the Cross). On wood, 0,71 h., 0,50 w.

From Prof. Steinla's Collection.

Pencz or **Pens** (Georg), pupil of *Albr Dürer*.

Born at Nuremberg, 1500, died at Breslau, 1556.

1825. (23 a.) First fragment of a picture, which represented the Adoration of the Magi. On wood. The panel was 1,81 h. The fragment is 0,44 w.

Signed: 

1826. (23 a.) Second fragment. St. Joseph kneeling, in yellow raiment and red mantle. On wood, 0,58 h., 0,29 w.

1827. (23 a.) Third fragment. A shepherd with a green cap. On wood, 0,32 h., 0,21 w.

Same Artist. (?)

1828. (21 b.) Portrait of a man in the prime of life, with brown full beard; he holds his gloves in his left hand. On wood, 0,80 h., 0,55 w.

1829. (21 b.) Portrait of a man in dark clothes with a brown full-beard and a black velvet baret. On wood, 0,58½ h., 0,51 w.

Signed: A° ÆTA 40. 1552. Mod. purchase. As *Dosso Dossi.* Mentioned in Guarienti's *Catalogue* and in the *Abridgment*, as *Titian.*

Amberger (Christoph) (?), scholar of *H. Holbein.*

Born at Amberg (?); died after 1568.

1830. (23 c.) A young girl with a little dog under her arm, leading a younger child by the hand. On wood, 1,21 h., 0,89 w.

Signed: An° 1563. With gold in the back-ground on the right. Through Leplat in 1728, as *"Holbein's style"*. Old inven. 1722.

Artist unknown.

1831. (23 d.) A man in dark brown clothes; money before him on the table. On canvas, 0,74 h., 0,58 w.

1832. (21 a.) Portrait of a man in official dress. On wood, 0,62 h., 0,45 w.

Perhaps by *Hans Asper.* From the Kunstkammer, as *"Holbein Orig, Dr. Lutheri Vaters Contrefait"*.

1833. (23 c.) Portrait of a man in black clothes trimmed with fur, holding his gloves in his hand. On wood, 0,72 h., 0,33 w.

1834. (25 d.) The Marriage at Cana. On wood, 0,96 h., 0,79 w.

Braun (Augustin), or **Brun.** (?)

Lived in Cologne about 1630.

1835. (25 a.) The Salutation of the angel. On wood, 0,42 h., 0,39 w.

1836. (25 a.) The Visit of Mary to Elisabeth. On wood, 0,41½ h., 0,39 w.

1837. (25 a.) The Nativity of Christ. On wood; preceding size.

1838. (25 a.) The Circumcision of Christ. On wood, 0,42 h., 0,39 w.

1839. (25 a.) The Manifestation of Christ, or Epiphany. On wood; preceding size.

Nos. 1836 and 1837, signed with the monogram A. and B.

Rottenhammer (Johann), pupil of *Joh. Donnauer.*

Born at Munich, 1564; died at Augsburg, 1623.

1840. (25 a.) The Virgin with the Child and angels who bring fruit and strew flowers. On wood, 0,26½ h., 0,20½ w.

Obtained through Count Wackerbarth. Old inven. 1722.

Elsheimer (Adam), pupil of *Philipp Uffenbach.*

Born at Frankfort-on-the-Maine, 1574; died in Rome, 1620.

1841. (21 b.) A landscape with ruins; in the fore-ground, the Flight into Egypt. On copper, 0,17½ h., 0,22 w.

Obtained through Count Pflugk. Old inven. 1722.

1842. (21 b.) Joseph, cast into the pit by his brethren. On copper, 0,28 h., 0,22½ w.

Obtained through Count Gotter; price, 400 Conven. fl.

1843. (21 b.) Jupiter and Mercury with Philemon and Baucis. On copper, 0,16¾ h., 0,22½ w.

Same Artist. (?)

1844. (25 a.) Judith with an old woman, who is putting the head of Holofernes into a sack. On copper, 0,33½ h., 0,28½ w.

From the Kunstkammer in 1725. Old inven. 1722.

Heinz (Joseph).

Born at Basel about 1565; died in Prague, 1609. (?)

1845. (25 d.) The Rape of Proserpine. On copper, 0,63 h., 0,94 w.

Signed: Jo. Pinne Fe. A° 1543. (?) Purchased as *Giulio Romano.* Cata. Guarienti. No. 1197. "Ens".

Same Artist (?)

1846. (28 b.) Lot and his daughters. On copper, 0,37 h., 0,32 w.

1847. (25 b.) Christ, bound to a pillar. On canvas attached to wood, 1,14 h., 0,74 w.

Below inscribed: ECCE HOMO.

König (Niklas).

Lived in Nuremberg about 1600. (?)

1848. (27 b.) A rough sea. On canvas, 1,05 h, 1,53 w.

Signed: Niklaes König. Old inven. 1722.

Knupfer (Nicolaus), pupil of *Emanuel Nyssen* in Leipsic and *Abraham Bloemaert.*

Born in Leipsic (?), 1603; lived in Utrecht from 1630.

1849. (13 a.) The painter, sitting in a garden-house at a table, on which his wife has placed her child; both are singing from a note-book. On wood, 0,50 h., 0,55 w.

Signed: NKnupfer. (The first letters interwoven.) Obtained through Count Wackerbarth. (?) Old list.

Halder (Christoph)?, pupil of *Georg Gärtner*.
Born, 1592; died at Nuremberg, 1648.

1850. (13 c.) Ruins. On copper. 0,10 h., 0,13 w.
Signed: B. Halder f.

Screta (Carl).
Born at Prague, 1604; died there, 1674.

1851. (28 c.) St. Matthew, the Evangelist. On wood, 0,72 h., 0,92 w.

1852. (28 a.) St. John, the Evangelist. On wood, 0,68 h., 0,93 w.

1853. (28 a.) St. Mark, the Evangelist. On wood, 0,69 h., 0,92 w.

1854. (28 c.) St. Luke, the Evangelist. On wood, 0,69 h., 0,91 w.

1855. (28 c.) St. Gregory with a white dove on his shoulder. On wood, 0,97 h., 0,82 w.

1856. (28 c.) The Apostle Paul. On wood, 0,95 h., 0,84 w.

1857. (28 c.) St. Jerome. On wood, 0,97 h., 0,81 w.

1858. (28 c.) St. Ambrose. On wood, 1,00 h., 0,81 w.

1859. (28 a.) Moses. On wood, 0,48 h., 0,58 w.
All from the Sacristy of the Fathers of St. Wenceslaus in Prague.

1860. (28 a.) Portrait of Bernhard de Witte, formerly Prior of Malta. Above on the left, near the coat of arms, inscribed BERNARDVS WITTE. On canvas, 1,26 h., 0,90 w.
Obtained through Riedel in Prague, 1742. Inven. 8vo.

Schönfeldt (Johann Heinrich), pupil of *Joh. Sichelbein.*

Born at Biberach. March 23, 1609; died at Augsburg about 1680.

1861. (28 a.) A pastoral festival. On canvas, 0,95 h., 1,83 w. Signed: J. H. Schönfeldt. Fecit.

1862. (28 b.) Battle of the giants. On canvas, 0,95 h., 1,82 w Signed: J. H. Schönfeldt. Fecit.

According to Sandrart's account both, with three others of the same size, were painted for Marx (Marcus) Anton Jenisch, Burgomaster of Augsburg and formerly in his possession.

1863. (28 d.) A musical entertainment in a high hall, adorned with pictures. On canvas, 1,23 h., 0,91 w.

1864. (28 d.) Similar subject. On canvas; preceding size. Signed: J. H. Schönfeldt fecit. Besides this, again signed with the monogram H. S. and Fecit. All from the Wallenstein Collection in Dux in 1741 Inven. 8vo.

Vaillant (Wallerand), painter and celebrated mezzotint-engraver.

Born at Lille, 1623; died at Amsterdam, 1677.

1865. (26 b.) A board with letters nailed upon it. On canvas, 0,52 h., 0,42 w.

Signed: Wallerand Vaillant fecit 1658. Heidelberg.

Lingelbach (Johann).

Born at Frankfurt-on-the-Maine in October 1625; died at Amsterdam, 1687.

1866. (9 b.) Vessels in port with many figures. On canvas, 0,70 h., 0,90 w.

Signed: I. LINGELBACH fecit. Purchased by Riedel in 1751 at the Leipsic Easter fair.

Bemmel (Willem), pupil of *H. Saftleven.*

Born at Utrecht about 1630; died at Nuremberg, 1708.

1867. (48 b.) A landscape with the remains of a bridge, leading over a river. On canvas, 0,68½ h., 0,95 w.

Signed: F. WB. (interwoven). Came into the Kunstkammer in 1699, through the Court painter, S. Bottschildt; purchased of Colonel von Wackerbarth; price, 50 Thlr.

1868. (26 c.) A landscape in the evening-twilight. On canvas, 1,27 h., 1,98 w.

Signed: WB. (interwoven) f. 1660.

1869. (26 c.) Companion picture; morning. On canvas 1,27 h., 1,97 w.

Signed: W. B. f. 1661. Both obtained through Count Gotter; together, 80 Conven. Fl.

Fehling (Heinrich Christoph).

Born at Sangerhausen, 1654; died in Dresden 1725, as Court-painter and first Director of the Academy of Painting.

1870. (22 b.) Colonel Caspar von Klengel. On canvas, 1,12 h., 0,88 w.

Obtained through Bottschildt in 1700. Old inven. **1722.**

Willmann (Michael), pupil of *Rembrandt.*

Born at Königsberg in Prussia about 1630; died at Leubus, 1706.

1871. (28 b.) Portrait of a boy; half-length in profile. A study. On paper on wood, 0,47½ h., 0,35 w.

Obtained through Fehling. Old inven. 1722.

Loth (Carl) or **Carlotto,** pupil of his father *Joh. Ulrich L.*

Born at Munich, 1632; died in Venice, Oct. 6, 1698.

1872. (34 b.) Job with his friends. On canvas, 1,22 h., 1,00 w. From Moritzburg. Old inven. 1722.

1873. (37 c.) Job with his wife and friends. On canvas 1,32 h., 1,40 w.

1728. Old inven. 1722.

1874. (37 d.) Lot and his daughters. On canvas, 1,30 h., 1,40 w.

Obtained through Leplat in 1725.

1875. (D. 2.) Christ, with the crown of thorns and purple mantle, before Pilate. On canvas, 1,55 h., 1,26 w.

1725 in the Royal Chapel through Leplat. Old inven. 1722. Later placed in the Gallery.

Roos (Johann Heinrich), pupil of *Adrian de Bie*.

Born at Ottersberg, in the Palatinate, Oct. 27, 1631; died at Frankfort-on-the-Maine, Oct. 3, 1685.

1876. (28 a.) Cattle, sheep and goats in a landscape. On canvas, 0,58 h., 0,78 w.

Signed: J. H. Roos pinxit 1681.

1877. (28 a.) An ox, goats and sheep in a landscape; an old woman sits near them. On canvas, 0,59 h., 0,79 w.

Signed: J. H. Roos fecit. Purchased in 1699 by S. Bottschildt for the Kunstkammer, from the Collection of Col. Wackerbarth; 100 Thlr. 1728 to the Gallery. Old inven. 1722.

1878. (37 c.) A mountainous landscape; in the fore-ground, a small flock with its shepherd asleep. On canvas, 0,35 h., 0,44 w.

Obtained through von Kaiserling. Inven. 8vo.

Same Artist (?). Probably a copy.

1879. (27 c.) A girl playing with a dog, near some cows. On canvas, 0,43 h., 0,38 w.

Obtained as above.

Roos (Philipp Peter), called *Rosa di Tivoli*, Son of *Joh. Heinrich R.*

Born at Frankfort-on-the-Maine, 1657; died at Rome, 1705.

1880. (30 a.) A mountainous landscape with a shepherd's family. On canvas, 2,88 h., 4,34 w.

Obtained through Kindermann. Old inven. 1722. Formerly on the Great Stair-case.

1881. (30 c.) A similar subject. On canvas, 2,81 h., 4,26 w.

As above.

1882. (K 1.) Noah, surrounded by all kinds of animals, receiving the commands of the Lord on his knees. On canvas, 1,96 h., 2,96 w.

Furnished by Melchior Roos in 1723 for Moritzburg, with a companion picture "Orpheus". Old inven. 1722.

1883. (30 b.) A herd of cattle, sheep and goats; the shepherd stands near a laden horse. On canvas, 2,91 h., 4,34 w.

Obtained through Kindermann. Old inven. 1722.

1884. (K 4.) A herd of cattle with the herdsman on a white horse. On canvas, 1,45 h., 2,20 w.

As above.

1885. (27 b.) Some cattle, lying in the fore-ground of a landscape, in which ruined walls are seen here and there. On canvas, 0,97 h., 1,32 w.

Obtained in 1741 through Rossi in Italy; 50 Thlr.

1886. Wanting.

1887. (30 d.) Cattle, sheep and goats on a pasture in a landscape with distant mountains. On canvas 1,45 h., 2,20 w.

Obtained through Count Gotter; 150 Conven. fl.

Roos (J. Melchior), son and pupil of *J. Heinrich Roos.*
Born at Frankfort-on-the-Maine, 1659; died, 1731.

1888. (28 a.) Stags under an oak. On copper, 0,76 h., 0,63½ w.
Signed: J. M. Roos fecit 1714. J. and M. interwoven. Furnished by the artist himself for Moritzburg. Old inven. 1722.

Roos or **Rosa** (Joseph), grandson of *Rosa di Tivoli*, Electoral Court-painter, Member of the Academy in Dresden, 1764, Inspector of the Imperial Picture-Gallery in Vienna, 1772.
Born at Vienna, 1728; died there, 1805.

1889. (28 a.) A landscape with a flock; the shepherd sits on the trunk of an old willow. On canvas, 0,72 h., 0,86 w.
Signed: Joseph Roos fecit 1765.

Heiss (Johann), pupil of *Heinr. Schönfeld.*
Born at Memmingen, 1640; died at Augsburg, 1704.

1890. (28 c.) The Departure of the Israelites from Egypt. On canvas, 1,10 h., 2,14 w.
Signed: J. Heiss 1677.

Saiter (Daniel), pupil of *Carl Loth.*
Born at Vienna, 1647; died at Rome, 1705.

1891. (28 a.) St. Jerome. On canvas, 0,81 h., 0,70 w.
Obtained through Count Wackerbarth. Old inven. 1722.

Strudel (Peter, Baron von Strudelsdorf), pupil of *Carl Loth.*
Born at Khloes in the Tyrol, 1648; died in Vienna, 1714.

1892. (25 c.) Jupiter and Antiope. On canvas, 1,52 h., 1,77 w.

1893. Susannah in the bath. On canvas, 1,54 h., 1,78 w.
(25 c.)

1894 and 1895. Wanting.

Tamm (Franz Werner), called *Dapper;* pupil of *Joh. Pfeiffer.*
Born at Hamburg, 1658; died at Vienna, 1724.

1896. A pair of doves. On canvas, 0,36 h., 0,46 w.
(27 b.) Obtained through Count Gotter.

1897. A hen with her brood of chickens. On canvas;
(27 b.) of the preceding size.
As above. Both for 100 Conven. fl.

1898. A dead mountain-cock and a pheasant, with other
(30 a.) dead birds. On canvas, 1,57 h., 1,04. w.

1899. Two pheasants and a dove; above them, a bird
(30 a.) of prey. On canvas. 1,57 h., 1,05 w.
Both obtained through Count Wackerbarth for Moritzburg. Old inven. 1722. From the reserved pictures in 1856.

Ruthart (Carl).
Lived about 1660.

1900. Odysseus compelling Circe to disenchant his com-
(51 a.) panions, who had been by her transformed into animals. The figures are by *Daniel (?) Heinz.* On canvas, 1,33 h., 1,67 w.
Signed: C. RVTHART. fec. 1666.

1901. Several stags on a declivity in a rocky country;
(15 b.) below in the fore ground, a couple of cranes flying up. On canvas, 0,68½ h., 0,56 w.
Signed: C. RVTHART. Obtained in 1742 through Riedel in Prague. Inven 8vo.

1902. Running stags, attacked by hounds. On canvas,
(15 b) 0,68½ h., 6,57 w.
Signed: C. RVTHART.

1903. (15 b.) Several bears, attacked by large dogs. On canvas, 0,69 h., 0,89 w.

Signed: C. RVTHART. Obtained through Count Wackerbarth. Old inven. 1722.

Hamilton (John George de).

Born at Brussels, 1667; died in Vienna, Jan. 4, 1736.

1904. (27 a.) A prancing, white horse, saddled and bridled. On canvas, 0,50 h., 0,63 w.

Signed: J. G. De Hamilton fec. 1703.

1905. (27 a.) A white horse, led by a negro. On canvas, preceding size.

Signed as above, 1709.

1906. (27 a.) A cream-coloured horse, led by a groom. On canvas, preceding size.

Signed: J. G. De Hamilton. A^{o} 1709.

1907. (27 a.) A dappled, thorough-bred horse. On canvas, preceding size.

Signed: J. D. De Hamilton. A^{o} 1704. All four taken from the reserved pictures in 1860.

Rugendas (Georg Philipp), pupil of *Isaac Fischer*.

Born at Augsburg, Nov. 27, 1666; died there, May 10, 1742.

1908. (28 b.) Cavalry on a battle field. On canvas, 0,45 h., 0,41 w.

From the Wallenstein Collection in Dux in 1741. Inven. 8vo.

Kupetzky (?) (Johann).

Born at Pössing in Hungary, Nov. 27, 1667; died at Nuremberg, May 10, 1740.

1909. (22 b.) Portrait of the Artist. Half-length; on canvas, 0,93 h., 0,73 w.

From the Wallenstein Collection in 1741.

Agricola (Christian Ludwig).

Born at Ratisbon, 1667; died there, 1729.

1910. (28 d.) A landscape with a great block of stone, near which some Mohammedans are performing their devotions. On canvas, 0,89 h., 1,24 w.

Furnished by Agricola himself. Old inven. 1722.

1911. (28 c.) A millstone is being placed upon a sledge. On canvas, 0,80 h., 0,64 w.

Signed: L. A. f.

Faistenberger (Anton).

Born at Innsbruck, 1678; died in Vienna 1722.

1912. (51 c.) A rich landscape with many figures. On canvas, 1,22 h., 2,19 w.

Signed: Antoni Faistenberger.

1913. (26 a.) Travellers, attacked by robbers. On canvas, 1,47 h., 2,20 w.

Both from the Wallenstein Collection in Dux in 1741

Denner (Balthasar).

Born at Hamburg, 1685; died at Rostock, 1749.

1914. (22 a) St. Jerome. On canvas, 0,45 h., 0,36 w.

Signed: BD (interwoven) 1731.

1915. (22 b.) Portrait of an old man, almost in profile, in light-brown clothes. On canvas, 0,76 h., 0,64 w.

Signed: Denner Fe. 1731. According to the catalogue (No. 105) of the Brunswick Museum: Forstmeister von *Lützow*, aged 105 years.

1916. (22 b.) Half-length portrait of an old woman with violet drapery over her head. On copper, 0,40 h., 0,34 w.

Signed: Denner 1737. This picture, and No. 1919 furnished by Denner himself from Hamburg, Old inven. 1722.

1917. (22 b.) Half-length portrait of an elderly woman with white drapery over her head. On canvas, 0,43 h., 0,33 w.

Signed: Denner fect.

1918. (22 b.) Head of a girl with an orange blossom in her hair, On copper. 0,38 h., 0,32 w.

Signed: Denner fect. Taken from the reserved pictures in 1861.

1919. (22 b.) Half-length portrait of an elderly man. On canvas, 0,36½ h., 0,30 w.

1920. (22 b.) Half-length portrait of a man with long gray hair and small mustaches. On canvas, 0,44 h., 0,34 w.

1921. (22 b.) Portrait of an elderly woman, enveloped in a gray cloth, with a white cap. On canvas, 0,45 h., 0,36 w.

1922. (22 b.) Half-length portrait of a woman with a green cap. On canvas, 0,31 h., 0,26 w.

Signed: Denner 1719. From the reserved pictures in 1855. According to the catalogue (No. 95) of the Brunswick Museum: Frau von *Lützow,* aged 95 years.*

Reiner (Wenzeslaus Laurentius), pupil of *Peter Brandel* and *Schweiger.*

Born at Prague, 1686; died, 1743.

1923. (28 c.) A view of the Campo Vaccino in Rome. On canvas, 0,73 h., 0,97 w.

Obtained in 1639 throngh Riedel in Prague. Inven. 8vo.

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* Both heads (No. 1915 and 1922) were often employed as models by the Artist.

1924. (28 c.) The golden house of Nero and the fountain in the Piazza Barberini in Rome. On canvas, 0,71 h., 0,98 w.
As above.

Ferg (Franz de Paula).
Born at Vienna, 1689; died at London, 1740.

1925. (28 c.) Tower-shaped building with a bridge. In the fore-ground, a mountebank. On copper, 0,42 h., 0,51 w.
Signed: F. Ferg. Obtained through Leplat in 1728. Old inven. 1722.

1926. (28 c.) Ruins, with a bridge and many figures. On copper, 0,43 h., 0,52 w.
Obtained through Leplat 1728. Old inven. 1722.

1927. (28 c.) Buildings on the shore of a lake with many figures. On copper, 0,21 h., 0,28 w.
Signed: F. Ferg.

1928. (28 c.) A subject quite similar to the preceding. On copper, preceding size.

1929. (28 c,) A landscape with a bridge over a river. On copper, 0,25 h., 0,31 w.
Obtained through v. Kaiserling Inven. 8vo.

1930. (28 c.) A landscape, enlivened with many figures; in the foreground, a mountebank. On copper, 0,24 h., 0,31 w.

Mengs (Ismael), pupil of *Benedict Coiffre.*
Born at Copenhagen, 1690; died in Dresden, Dec. 26, 1764.

1931. (22 b.) The portrait of the Artist enveloped in a mantle. On canvas, 0,87 h., 0,72 w.
Obtained in 1741 through v. Kaiserling. Inven. 8vo.

Sperling (Joh. Christ.) pupil of *Adrian van der Werff*.
Born at Halle, 1691; died at Anspach, 1746.

1932. (18 c.) Pomona, and Vertumnus in the form of an old woman. On copper, 0,42½ h., 0,32 w.
Signed: J. C. Sperling, 1719.

Meytens (Martin van), pupil of *C. Boit* in Paris.
Born at Stockholm, June 24, 1695; died at Vienna in 1770 as Director of the Academy.

1933. (26 c.) Half-length portrait of an old man with a beard. On canvas, 0,59 h., 0,49 w.
From the Wallenstein Collection in Dux, in 1741.

Querfurt (August); pupil of *Rugendas*.
Born at Wolfenbüttel, 1696; died at Vienna, 1761.

1934. (28 c.) A lady on a white horse bestowing an alms on a beggar. On wood, 0,28 h., 0,36 w.
Signed: A. Querfurt pinx. From the Wallenstein Collection in Dux, in 1741. Inven. 8vo.

1935. (28 c.) A lady on horseback stopping before a peasant's cottage; a gentleman has dismounted. On copper, 0,33 h., 0,43 w.
Signed: A. Q. Obtained through Count Gotter; 30 Conven. fl.

1936. (28 c.) A gentleman on horseback with a falcon on his hand. On wood 0,27 h., 0,35 w.
Signed: A. Querfurt.
Obtained through Count Gotter; 12 Conv. fl.

Seibold (Christian), Court Painter to the Empress Maria Theresa.
Born at Mayence, 1697; died at Vienna, 1749.

1937. (22 b.) Half-length portrait of a boy with a gray hat and ostrich feathers. On copper, 0,48 h., 0,38 w.
Obtained through Count Gotter; 40 Conven. fl.

1938. (22 b.) Portrait of a girl with a white veil. On copper, preceding size.

As above; 40 Conv. fl.

1939. (22 b.) Half length portrait of a man with a spotted fur-cap. On wood, 0,42½ h., 0,33 w.

As above. Stolen by Wogaz, Oct. 22, 1788. See introd. Pag. 59.

1940. (22 b.) Portrait of an elderly woman. On copper, 0,43 h., 0,33 w.

Obtained through Count Gotter with. No. 1939 for 150 Conven. fl.

1941. (22 b.) The Artist's own portrait; a brush and palette in his left hand. On canvas, 0,74 h., 0,62 w.

As above. 75 Conven. fl.

Eismann or **Lismann** (Joh. Anton).

Born at Salzburg, 1604; died in Venice, 1698.

1942. (28 d.) Ruined walls and graves; in the fore-ground, a boat on the shore. On wood, 0,27 h., 0,31 w.

Obtained through Leplat. Old inven. 1722.

1943. (28 d.) Companion picture to the preceding. On wood, 0,27 h., 0,32 w.

As above.

Plazer (?) (Johann Victor); pupil of *Kesler*.

Born at Malz in Vintschgau, 1704; died at Eppan in the Tyrol 1767.

The Four Elements and their symbols:

1944. (28 a.) Water. On wood, 0,62 h., 0,97 w.

1945. (28 a.) Earth. On wood, 0,61 h., 0,96 w.

1946. (28 a.) Fire. On wood, 0,62 h., 0,96 w.

1947. Air. On wood, 0,62 h., 0,97 w.
(28 a.) All four from the Wallenstein Collection in Dux in 1741. Inven. 8vo. Perhaps copies after *Jan Brueghel.*

Plazer (Joh. Georg).

Born at Malz in Vintschgau, 1702; died at Eppan in the Tyrol, 1760.

1948. Croesus displaying his treasures to Solon. On
(28 b.) copper, 0,40½ h., 0,59½ w.

1949. Curius Dentatus and the ambassadors of the
(28 b.) Samnites. On copper, preceding size.

1950. Mercury seeing Herse, the daughter of Cecrops,
(28 b.) becomes enamoured of her. On copper, 0,40 h., 0,59½ w.

1951. Ariadne and Bacchus with satyrs and bacchantes.
(28 b.) On copper, preceding size.

All four signed: J. G. Plazer, and taken from the reserved pictures in 1855.

Potasch (Unknown).

1952. Waterfowl on a pond. On canvas, 1,44 h.,
(50 b.) 2,11 w.

From Moritzburg. Old inven. 1722.

Möller (Andreas).

Born at Copenhagen, Nov. 30, 1683; lived in Vienna about 1724 and died in Berlin about 1750.

(Copy after Robert Walker).

1953. Oliver Cromwell, in plain armour, his head turned
(28 c.) towards the left. On canvas, 0,76 h., 0,63 w.

Furnished in 1727 by the artist himself from Vienna, 1727. Inven. 8vo.

1954. Count Maurice of Saxony. On canvas, 0,76 h.,
(22 b.) 0,64 w.

Artist unknown.

1955. (22 b.) Portrait of a painter. Half-length, life size. On canvas, 0,96 h., 0,74 w.

In 1741 from the Wallenstein Collection in Dux. Inven. 8vo.

1956. (26 c.) A man with small mustaches and long flowing hair. On canvas, 0,55 h., 0,45 w.

Copies, by an unknown Artist.

1957. (26 c.) Catharine of Medicis, Consort of Henry II., King of France. After *A. van Dyk*. On canvas, 0,74 h., 0,59 w.

Old Inven. 1722.

1958. (28 c.) Caspar de Coligny, Admiral of France. On canvas, 0,67 h., 0,57 w.

Dathan (Georg).

Born at Mannheim, 1703.

1959. (6 b.) An allegorical picture of the marriage of Princess Mary Josepha, daughter of Augustus III., King of Poland, with the Dauphin, son of Louis XV., in 1747. On wood, 0,57 h., 0,41½ w.

Signed: Georg Dathan 1748

Kern (Anton), **Körne**, pupil of *Pittoni* in Venice.

Born at Tetschen in Bohemia, 1710; died in Dresden, June 8, 1747. Appointed painter to the Court of King Augustus III., in 1741, with a salary of 20 thalers, monthly.

1960. (28 b.) The murder of the Innocents at Bethlehem. On canvas, 0,74 h., 0,98 w.

From the Royal Bed-chamber.

Mengs (Anton Raphael), son and pupil of *Ismael Mengs.*

Born at Aussig in Bohemia, Mar. 12, 1728; died in Rome, June 29, 1779.

1961. (22 c.) An angel appearing to Joseph while sleeping. On canvas, 0,55 h., 0,28 w.

A sketch for an altar-picture in the Catholic cathedral in this city.

1962. (22 b.) The penitent Magdalen. On canvas, 0,48 h., 0,64 w.

1963. (22 b.) Maria Antonia, Consort of the Elector Frederick Christian of Saxony. On canvas, 1,57 h., 1,10 w.

Artist unknown, perhaps **Grund** (Norbert)?, pupil of *Franz de Paula Ferg.*

Born at Prague 1714, died there 1767.

1964. (28 c.) A rural dance. On wood, 0,24 h., 0,36 w.

1965. (28 c.) A company at table in a garden. On wood, preceding size.

Wagner (Maria Dorothea), *née* Dietrich.

Born at Weimar, 1728; died at Meissen, 1788.

1966. (28 d.) An valley with a brook and a mill. On wood, 0,27 h, 0,37 w.

Signed: M. D. W.

Graff (Anton), pupil of *Ulrich Schellenberg.*

Born at Winterthur, Nov. 20, 1736; member of the Academy in Dresden, 1766; died here, June 22, 1813.

1967. (22 a.) Life size portrait of Frederick Augustus the Just, King of Saxony. On canvas, 2,26 h., 1,37 w.

Signed: A. Graff pinx. 1795. Placed in the Gallery in 1855; formerly in the Parliament-House.

1968 (22 b.) Half-length portrait of the preceding. On canvas, 0,71 h., 0,57 w. ✻ (III 0.)

Obtained for the Gallery through the Cabinet-Minister, Count Einsiedel.

1969. (22 b.) The Artist's own portrait. On canvas, 0,72 h., 0,56 w.

Purchased from the heirs in 1832, for 200 Thlr.

1970. (22 b.) The same in entire figure. On canvas, 1,68 h., 1,07 w.

Painted on his reception into the Academy.

1971. (22 b.) The same, younger. On canvas, 1,03 h., 0,80 w.

From the reserved pictures in 1855.

1972. (22 b.) Portrait of the poet Christ. Fürchtegott Gellert. On canvas, 0,65 h., 0,53 w.

Presented in 1865 by Fräulein von Wagner.

1973. (22 b.) Portrait of Christian Heinrich Voigt, manufacturer of gold- and silver-wire-goods, at that time living in Dresden. On canvas, 0,79 h., 0,61 w.

1974. (22 b.) Portrait of Carl Gottlieb Hommeyer, merchant and manufacturer in Dresden. On canvas, preceding size.

1975. (22 b.) Portrait of Christiane Henriette Hommeyer, *née* Voigt, wife of the preceding. On canvas, 0,79 h., 0,62 w.

1976. (22 b.) Portrait of Frau Eltz, *née* Voigt, of Dresden. On canvas, preceding size.

1977. (22 b.) Portrait of Fräulein Christiane Friedericke Voigt, of Dresden. On canvas, 0,79 h., 0,61 w.

Nos. 1973—1977 bequeathed to the Gallery in 1867, by the late Carl Eduard Lötze, banker, in this city.

Kauffmann (Angelica) pupil of her father.

Born at Schwarzenberg, on the Bregenzer Ach, Oct. 30, 1743; died in Rome, Nov. 5, 1807.

1978. (22 b.) Portrait of a young lady as a sibyl. On canvas, 0,89 h., 0,72 w. ✻ (III 36.)

Signed: Angelica Kauffmann pinx. Said to be the likeness of princess Mary of Courland.

1979. (22 b.) Portrait of a young lady, attired as a Vestal Virgin. On canvas, 0,92 h., 0,73 w. ✻ (III 7.)

Signed as the preceding.

1980. (22 b.) Ariadne, abandoned by Theseus, on the shore of the sea; at her feet, a weeping cupid. On canvas, 0,88 h., 0,71 w. ✻ (III 8.)

All three acquired in 1782.

Vogel (Christian Leberecht), pupil of *Schönau*.

Born in Dresden, April 6, 1759; died there, April 11, 1816.

1981. (22 b.) Two little boys, the sons of the artist, turning over the leaves of a picture-book. On canvas, 0,76 h., 1,01 w.

Purchased in 1817 from the heirs, for 300 Thlr.

Grassi (Joseph).

Born at Vienna, April 22, 1757; died in Dresden, Jan. 7, 1838.

1982. (Q 2.) John the Baptist. On canvas, 0,80 h., 0,60 w.

To the Gallery in 1838; bequeathed by the artist.

1983. (P. 11.) The Apostle Peter. On canvas, 0,63 h., 0,50 w.

Klengel (Joh. Christian).

Born at Kesselsdorf, April 5, 1751; Member of the Academy in Dresden, 1777; Professor in 1800; died here, Dec. 19, 1824.

1984. (22 c.) Apollo tending the herd of Admetus on a hill, at sun-set. On canvas, 0,97 h., 1,46 w.

Signed: Klengel. Purchased in 1825, from the artist's heirs for 300 Thlr.

1985. (22 c.) Similar subject. On canvas, 1,15 h., 1,67 w.

Signed as above. Presented to the Gallery, July 1855, by the artist's daughter.

Friedrich (Caspar David).

Born at Greifswalde, Sept. 5, 1774, died in Dresden, May 7, 1840.*

1986. (P 8.) Two men, observing the new moon. On canvas, 0,35 h., 0,44 w.

Painted in 1819; purchased from the estate of the artist in 1840, for 120 Thlr.

1987. (P 2.) Reposing after hay-making. On canvas, 0,74 h., 1,03 w.

The last picture of the artist, painted in 1835; also purchased in 1840; price 80 Thlr.

1988. (P. 4.) A cromlech. On canvas, 0,55 h., 0,71 w.

Reception picture. From the Collection of the Academy in this city in 1868.

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* Friedrich received his first instruction in his native town from Quistorp, the drawing master in the university; went to Copenhagen in 1794; came to Dresden in 1798, and was made professor in 1824.

Friedrich (Caroline Friederike).

Born in Dresden, March 4, 1749; died there Jan. 20, 1815. Honorary member of the Academy in Dresden.

1989. (P 4.) Pastry on a plate with a glass of Madeira. On canvas, 0,44 h., 0,63 w.

Signed: Caroline Friederike Friedrich. Inv. et p. 1799.

Richter (Caroline Therese).

Born in Dresden. Dec. 10, 1777; died there Oct. 18, 1865.

1990. (P 6.) A carp, with a vessel containing flowers. On canvas, 0,43 h., 0,57 w.

Presented by the Artist.

1991. (P 5.) Two squirrels, a hazel-nut-branch, stag's horns, etc. On canvas, 0,63 h., 0,79 w.

Both signed: Composé et peint d'aprés nature de Therese Richter á Dresde l'an 1807 and 1809.

Matthäi (Friedrich).

Born at Meissen, March 4, 1777; died at Vienna, Oct. 23, 1845. Director of the Royal Picture Gallery and the Academy of Art in Dresden.

1992. (O 3.) Orestes assassinating Aegistheus. On canvas, 1,58 h., 2,39 w.

Purchased from the artist's heirs in 1858, for 300 Thlr.

1993. (P. 10.) The death of the Athenian King Codrus. A sketch. On canvas, 0,37 h., 0,52 w.

Purchased from the artist's heirs in 1846. Price, 200 Thlr.

Pochmann (Traugott Leberecht).

Prof. in the Academy of Art; born in Dresden, Dec. 6, 1762; died there, April 23, 1830.

1994. (P 11.) The artist's own portrait. On canvas, 0,99 h., 0,80 w.

Purchased, Jan. 17, 1847, from the Artist's daughter. Price, 25 Thlr.

Kügelgen (Gerhard von).

Born at Bacharach, Febr. 6, 1772; murdered near Dresden, March 27, 1820. Prof. in the Academy of Art.

1995. (O 2.) The prodigal son. Half-length, life-size. On canvas, 0,97 h., 0,76 w.

Purchased, Oct. 19, 1820; price 300 Thlr.

Faber (Johann Theodor Eusebius).

Born at Gottleuba, Oct. 28, 1772; died in Dresden, Sept. 2, 1852.

1996. (P 8.) Castle Falkenstein in the Harz. On canvas, 0,42 h., 0,57 w.

1997. (P 8.) A landscape in the Italian Tyrol. On canvas, preceding size.

Both presented, in August 1863; by Geh. R. von Flotow.

Rösler (Joh. Carl).

Born in Görlitz, May 18, 1775; died in Dresden, Feb. 20, 1845. Prof. in the Academy of Art.

1998. (P 11.) Portrait of the actor and entomologist Ochsenheimer. On canvas, 0,81 h., 0,68 w.

Presented in 1856 by the Court-actor Heine.

Vogel von Vogelstein (Carl), son of *Christ. Leberecht Vogel.*

Born at Wildenfels, June 26, 1788; died in Munich, March 4, 1868. Professor in the Academy of Art in Dresden.

1999. (Q 2.) Portrait of Frederick Augustus the Just, King of Saxony. On wood, 0,72 h., 0,57 w.

Inscribed on the backside: Friedrich August, König von Sachsen. Nach der Natur gemalt von C. Vogel, Dresden 1823.

2000. (O 3.) Life-size portrait of Pope Pius VII., entire figure, painted from life in Rome. On canvas, 1,63 h., 1,17 w.

Property of His Maj. the King; placed in the Gallery in Feb. 1855 for conservation.

2001. (29 a.) A series of pictures from Göthe's Faust, connected together by the frame. On canvas, 3,90 h., 3,06 w.

Received in 1867 by bequest of the artist.

Naeke (Gustav Heinrich).

Born at Frauenstein, April 4, 1785; died in Dresden, Jan. 10, 1835.

2002. (P 8.) The Artist's own portrait. On canvas, 0,41 h., 0,40 w.

Painted in 1814 and acquired in 1866, by bequest of Burgomaster Hübler, of this city.

Gröger (Friedrich Carl).

Born at Ploen, 1766; died in Hamburg 1838.

2003. (O 2.) The artist's own portrait. On canvas, 0,60 h., 0,46 w.

Presented by the artist.

Steinla (Moritz Müller named).

Born at Steinla, Aug. 21, 1791; died at Dresden, Sept. 21, 1858.

2004. (P 11.) The artist's own portrait. On canvas, 0,83 h., 0,67 w.

Signed: M. Steinla se ips. pinx. 1826. Presented by the artist.

Törmer (Benno Friedrich).

Born in Dresden, July 4, 1804; died in Rome, Feb. 6, 1859.

2005. (P 8.) The music-lesson. On wood, 0,42 h., 0,35 w.

Signed: B. Törmer. Rom 1857. Presented by the artist's heirs, Colonel Törmer, and High-Constable Count Holtzendorf.

Plüddemann (Hermann).

Born at Colberg, July 17, 1809; died at Dresden, June 24, 1868.

2006. (Q 1.) The Emperor Frederick Barbarossa, appeasing the party strife at the Diet at Besançon, 1157. On canvas, 1,57 h., 2,43 w.

Signed: H. Plüddemann, 1859. Acquired in 1860 from the Exhibition funds. Price 650 Thlr.

Doerr (Otto Erich Friedrich August).

Born at Ludwigslust (Mecklenburg-Schwerin), Dec. 3, 1831; died at Dresden, Nov. 18, 1868.

2007. (P 7.) A Parisian painter's studio. On canvas, 0,61 h., 0,82 w.

Signed: O. Dörr. Presented in 1872 by the widow of the artist, Frau Bertha Doerr.

Gliemann (Philipp Albert) pupil of Prof. *Julius Hübner*.

Born at Wolfenbüttel, Dec. 26, 1822, died in Dresden, April 25, 1872.

2008. (P 3.) A Jew's head with beard. On canvas, 0,49½ h., 0,37 w.

Signed: Gliemann f. im Atelier JH. Presented in 1872 by Prof. J. Hübner, in whose atelier it was painted.

Schnorr von Carolsfeld (Julius Veit Hans).

Born at Leipsic, March 26, 1794; died at Dresden, May 24, 1872.

2009. (22 d.) Visit of Ananias to Paul. The original picture for the lower part of a stained glass-window in St. Paul's in London. Paper on linen, 3,04 h., 3,73 w.

Signed: J. S. (interwoven) 1865.

2010. (22 c.) Design for a stained glass window in St. Paul's in London. In the upper part: the Conversion of Saul. In the lower part: the Visit of Ananias. (See the preceding picture.) Water-colours on paper, 0,75 h., 0,30½ w.

Both acquired in 1867 from the Public Art fund. price, 2000 Thlr.

2011. (23 c.) Visit of Zacharias and Elisabeth with the infant John to the Holy Family. On canvas, 1,23 h., 1,02 w.

Signed: J. S. interwoven, 1817. From v. Quandt's Collection in 1868. Price, 700 Thlr.

Bähr (Carl Johann).

Born at Riga, Aug. 18, 1801; died at Dresden, Sept. 29, 1869. Professor at the Academy of Art.

2012. (P 10.) Ivan the Terrible, Czar of Russia, to whom Finnish magicians announce his death. On canvas, 1,93 h., 2,58 w.

Signed: 1850. C. Bähr. Acquired in 1852, from the Lindenau Endowment; 600 Thlr.

Dahl (Johann Christian Claussen).

Born at Bergen in Norway, Feb. 24, 1788; died at Dresden, Oct. 14, 1857.

2013. (P 1.) A large Norwegian landscape. On canvas, 1,83 h., 2,37 w.

Signed: J. Dahl 1850. Purchased in 1853 with the Exhibition receipts and the Catalogue funds of the Royal Picture-Gallery for 800 Thlr.

2014. (P 4.) A forest-stream in the mountains. On canvas, 0,76 h., 0,61 w.

Signed: Dahl 1819. 1868; reception picture from the Collection of the Art Academy in this city.

Müller (Heinrich Eduard).

Born at Pultawa, Sept. 6, 1823; died in Dresden Oct. 16, 1853.

2015. (P 7.) Lake Michigan in North America. On canvas, 0,77 h., 1,05 w.

Signed: H. Müller 53. Acquired in 1854 from the Exhibition funds; 200 Thlr.

Jäger (Gustav.)

Born, July 12, 1808; died in Leipsic, April 19, 1871; Director of the Art Academy in Leipsic.

2016. (P 10.) Marriage of St. Catherine with the Infant Christ. Round; on canvas, 0,41 in diameter.

Signed: G. J. (interwoven 1855. Acquired as above in 1855; 250 Thlr.

Papperitz (Gustav Friedrich).

Born in Dresden, Jan. 27, 1813; died here, Jan. 16, 1861.

2017. (P 7.) The valley of Elche in Spain. On canvas, 0,81 h., 1,22 w.

Signed: F. G. P. interwoven. Acquired as above in 1857; Price, 200 Thlr.

Rotermund (Julius Wilhelm Louis); pupil of Prof. *E. Bendemann*.

Born at Hanover, March 11, 1826; died at Salzbrunn, June 14, 1859.

2018. (O 3.) The body of Christ bemoaned by his relations. The artist's last picture. Finished by E. Bendemann. On paper attached to linen, 2,58 h., 2,83 w.

Signed: Julius Rotermund inv. et pinx. E. Bendemann dir. et fin. Dresden 1859.

Presented to the Gallery in 1861 by the Dresden Art Union. Price, 925 Thlr.

Wichmann (Adolph Friedrich Georg).

Born at Celle March 18, 1820; died in Dresden, Febr. 17, 1866.

2019. (P 11.) Pietro Aretino reading from his works to a company at Titian's house. On canvas, 1,03 h., 1,40 w.

Signed: A. Wichmann 1865. Purchased in 1865 from the Exhibition receipts. Price, 700 Thlr.

Carus (Carl Gustav), Dr.

Born at Leipsic Jan. 3, 1789; died in Dresden July 28, 1869.

2020. (P 4.) A landscape in spring. A study from the Rosenthal near Leipsic. On canvas, 0,35 h., 0,44 w.

Signed: Carus pinx. 1814.

2021. (P 4.) A landscape by moonlight. On pasteboard, 0,30 h., 0,41 w.

Both acquired in 1869 by bequest of the artist.

Pictures of native, for the most part still living artists.

Peschel (Carl Gottlob).

Born in Dresden, March 31, 1798.

2022. (P 11) The angels of God appearing to the patriarch Jacob, on his journey to the land of promise. Gen. ch. xxxii. On canvas, 1,32 h., 1,76 w.

Signed: CP. (interwoven) pinx. 1845. Acquisition of the Lindenau Endowment in 1845 for 700 Thlr.

2023. (P 10.) "Come unto me all ye that labour and are heavy laden and I will give you rest". On canvas 0,32 h., 0,54 w.

Signed as above, 1851. Acquired in 1851, from the Exhibition funds; 250 Thlr.

Richter (Ludwig Adrian).

Born in Dresden, Oct. 7, 1802.

2024. (P 2.) A landscape in spring with a bridal procession. On canvas, 0,94 h., 1,40 w.

Signed: L. Richter 1847. Acquired in 1847 through the Lindenau Endowment: 700 Thlr.

Hauschild (Max).

Born in Dresden, Aug. 23, 1809.

2025. (P 8.) Architectural picture with figures, representing the reception of fugitive monks into a monastery. On canvas, 1,15 h., 0,92 w.

Signed: Max Hauschild 1848. Presented by Prof. E. Bendemann in 1848.

Schurig (Carl Wilhelm), pupil of Prof. *E. Bendemann.*

Born at Leipsic, Dec. 17, 1818; died at Dresden, March 10, 1874.

2026. (P 11.) John, bishop of Speyer, protecting the Jews, severely persecuted during the first crusade. On canvas, 1,28 h., 1,65 w.

Signed: C. W. Schurig. 1851. Acquired through the Lindenau Endowment in 1851; 700 Thlr.

Hübner (Rudolph Julius Benno).

Born at Oels in Silesia, Jan. 27, 1806.

2027. (22 b.) The Golden Age; a group of shepherd boys. On canvas, 1,17 h., 1,98 w.

Signed: JH. (interwoven) 1848. Acquired through the Lindenau-Endowment in 1849; 700 Thlr.

2028. (29 d.) Disputation between Dr. Luther and Dr. Eck, in Leipsic. On canvas, 3,28 h., 6,17 w.

Acquired 1867 from the Public Art funds. Price, 9000 Thlr. With the inscription: Angefangen in April 1863 und vollendet im December 1866. Julius Hübner in Dresden etc.

2029. (P 9.) Portrait of the actor F. W. Porth in the character of "President" in Schiller's "Kabale und Liebe". On canvas 0,89 h., 0,67 w.

Signed: JH. (interwoven) 1853. Presented by the artist 1869.

2030. (P 3.) A Jew's head with a black beard; a study. Half-length, full size. On canvas, 0,56 h., 0,45 w.

Signed: JH. (interwoven) 1834. Presented by the artist in 1872.

2031. (P 3.) A foot-soldier. A portrait-study after the painter Guido Hammer. Half-length. On wood, 0,68½ h., 0,40 w.

Signed: JH. (interwoven) 1848. Presented as above in 1872.

Franz-Dreber (Carl Heinrich), pupil of Prof. *Ludwig Richter*.

Born in Dresden, Jan. 9, 1822; died at Rome Aug. 3, 1875.

2032. (P 3.) An Italian mountain-landscape; in the fore-ground, the Good Samaritan. On canvas, 1,23 h., 1,76 w.

Signed: H. Franz Dreber. Rom 1848. Acquired in 1849 from the Stipend funds; 400 Thlr.

Röting (Julius Robert), pupil of Prof. *E. Bendemann.*

Born in Dresden, Sept. 7, 1821.

2033. (Q 1.) Columbus before the council at Salamanca. On canvas, 1,73 h., 2,39 w.

Signed: J. Röting 1851. Acquired through the Lind.-Endowment in 1851; 568 Thlr.

Puyroche (Elise), *née Wagner.*

Born in Dresden, March 31, 1828. Residing in Lyons.

2034. (Q 1.) The torn wreath. On canvas, 1,05 h., 0,89 w.

Signed: Elise Wagner. 1850. Acquired in 1851, from the Exhibition funds; 80 Friedrichsd'or.

Hahn (Carl Wilhelm), pupil of Prof. *J. Hübner.*

Born at Ebersbach in Oberlausitz, Jan. 7, 1829.

2035. (P 8.) Scene from "Michael Kohlhaas, by Heinrich von Kleist". Kohlhaas, having searched in vain for his enemy, the young lord of Dronka, in the nunnery of Erlabrunn, takes the steward prisoner. The abbess, alarmed by the torches of the soldiers, begs that the nunnery may be spared. On canvas, 0,77 h., 1,05 w.

Signed: W. Hahn 1851. Acquired in 1851 from the Stipend funds; 200 Thlr.

Kummer (Carl Robert).

Born in Dresden, May 30, 1810.

2036. (P 6.) Scotch landscape, near Arisaig; in the distance, the island Eigg. Sun-set. On canvas, 0,98 h., 1,64 w.

Signed: R. Kummer. Acquired in 1852, from the Exhibition funds; 350 Thlr.

Grosse (Franz Theodor), pupil of Prof. *E. Bendemann.*

Born in Dresden, April 23, 1829.

2037. (P 1.) Leda and the swan. On canvas, 1,50 h., 1,08 w.

Signed: Th. Grosse 1852. Acquired in 1852 from the Exhibition funds; 200 Thlr.

Wislicenus (Hermann), pupil of Prof. *J. Schnorr von Carolsfeld.*

Born at Eisenach, Sept. 20, 1825.

2038. (P 11.) Plenty and want; in two groups represented in an architectural frame. On canvas, 1,76 h., 1,93 w.

Signed: WISLICENUS. Acquired in 1852 from the Academy funds; 400 Thlr.

Oër (Theobald von).

Born at Nottbeck, near Sternberg in Westphalia Oct. 9, 1807.

2039. (P 7.) Albrecht Dürer in Venice receiving the visit of the aged Giovanni Bellini. Among the figures may be noticed the most celebrated Venetian masters of that period. On canvas, 0,96 h., 1,34 w.

Signed: Th. v. Oer. Dresden, 1853. Acquired through the Lind.-Endowment in 1853; 600 Thlr.

Schönherr (Carl Gottlob), pupil of Prof. *J. Hübner.*

Born at Lengefeldt, Aug. 15, 1824.

2040. (O 3.) Peter, raising Tabitha to life. Acts, ch. ix, 36 etc. On canvas, 0,92 h., 1,50 w.

Signed: C. Schönherr 1855. Acquired in 1855 through the Lind.-Endowment, 400 Thlr.

Wegener (Joh. Friedrich Wilhelm).

Born in Dresden, April 20, 1812.

2041. (O 1.) A conflagration in a forest and on a prairie in the interior of North America. On canvas, 2,27 h., 2,83 w.

Signed: F. W. Wegener. 1846. Acquired in 1859 from the Exhibition funds; price, 900 Thlr.

2042. (P 8.) Stags, going through the water. On canvas, 0,31 h., 0,44 w.

Signed: J. W. Wegener. 1855. Acquired as above in 1855. Price, 60 Thlr.

Leypold (Carl Julius von).

Born at Dresden, July 24, 1806; died at Kötzschenbroda, Dec. 31, 1874.

2043. (P 9.) View of a German town on a river with a mill and vessels. On canvas, 0,87 h., 1,34 w.

Signed: J. v. Leypold. 1856. Acquired in 1856, from the Exhibition funds. Price, 350 Thlr.

2044. (42 b.) View of the Mercury-Bastion in Dresden, and the old city moat from the Marienstrasse towards the Seethor. On canvas, 0,39 h., 0,55 w.

Signed: J. v. Leypold. Presented in 1872 by Advocate Hünich.

Mühlig (Meno), pupil of Prof. *J. Hübner.*

Born at Eibenstock, April 28, 1823; died at Dresden, June 8. 1873.

2045. (P 11.) A pilgrimage in the snow. The returning monks, attacked by robber-knights, are rescued by the steward of the monastery and his troopers. On canvas, 1,33 h., 1,87 w.

Signed: Meno Mühlig. Acquired in 1857 from the Exhibition funds. Price 300 Thlr.

Müller (Moritz).

Born at Diethenburg, near Wechselburg, June 12, 1825.

2046. (P 8.) A child, reading. On canvas, 0,44 h., 0,38 w.

Signed: J. M. Müller. Acquired in 1857 as above. Price, 50 Thlr.

Schuster (Albrecht Louis), pupil of Prof. *J. Hübner*.
Born at Berthelsdorf, near Stolpen, May 9, 1824.

2047. (P 10.) Storming of the great fortification in the battle of Borodino by the Saxon cuirassiers; Sept. 7, 1812. On canvas, 1,88 h., 2,85 w.
Acquired in 1858, from the Exhibition funds. Price, 700 Thlr.

2048. (Q 2.) Brave resistance of the battalion "aus dem Winkell" in the battle of Jena; Oct. 14, 1806. On canvas, 1,17 h., 2,27 w.
Signed: Schuster. 1862. Acquired in 1862 as above. Price, 469 Thlr.

Hammer (Edmund Guido), pupil of Prof. *J. Hübner*.
Born at Dresden, Feb. 4, 1821.

2049. (Q 1.) A wild sow with young boars, attacked by a dog. On canvas, 1,31 h., 1,87 w.
Signed: Guido Hammer. 1860. Acquired as above. Price, 340 Thlr.

2050. (Q 1.) A spotted greyhound. On canvas, 0,60 h., 0,47 w.
Signed: Guido Hammer. 1852. Presented in 1872 by Prof. Hübner.

Krüger (Joh. Heinrich Carl).
Born at Salzwedel, June 5, 1812.

2051. (Q 2.) A village landscape. On canvas, 1,00 h., 1,33 w.
Acquired in 1861 from the Exhibition funds. Price, 200 Thlr.

Fiebiger (Julius).
Born at Bautzen, Sept. 5, 1813.

2052. (P 6.) A landscape in Bohemia with Lobosch, a mountain near Lobositz. On canvas, 0,99 h., 1,40 w.
Signed: J. Fiebiger 1861. Acquired in 1861 as above. Price, 200 Thlr.

Dahl (Johannes Siegwald), son of *Christ. Claussen D.*

Born at Dresden, Aug. 16, 1827.

2053. (P 5.) A dying roe and her fawn. On canvas, 0,76 h., 0,98 w.

Signed: S. Dahl 1861. Acquired in 1861 as above. Price, 110 Thlr.

2054. (P 8.) The ferry near Tellemarken in Norway. On canvas, 0,67 h., 1,86 w.

Signed: Siegwald Dahl 1863. Acquired in 1863 as above. Price, 300 Thlr.

Lasch (Johann Carl), pupil of Prof. *E. Bendemann.*

Born at Leipsic, July 1, 1819.

2055. (P 9.) Juvenile pleasures. Children playing with a hay-wheelbarrow. On canvas, 1,06 h., 0,86 w.

Signed: C. Lasch 1861. Düsseldorf. Acquired in 1862 from the Exhibition receipts. Price, 550 Thlr.

Oehme (Ernst Erwin), son of *Ernst O.*

Born at Dresden, Sept. 18, 1831.

2056. (P 9.) A quarry in the Saxon Switzerland. On canvas, 1,42 h., 1,06 w.

Signed: Erwin Oehme j. 1860. Dresden. Acquired in 1863 as above. Price, 300 Thlr.

Leonhardi (August Eduard).

Born at Freiberg, Jan. 19, 1826.

2057. (Q 3.) A German forest landscape. On canvas, 2,13 h., 1,70 w.

Signed: E. Leonhardi 1863. Acquired in 1864 as above. Price, 650 Thlr.

Rosenfelder, Director of the Academy of Art in Königsberg in Prussia.

2058. (P 11.) Portrait of the late Prof. Resch, painter in Breslau. On canvas, 0,67 h., 0,52 w.

Signed: Rosenfelder. 1849. Acquired in 1865 by bequest of Prof. Resch.

Thomas (Carl Gustav Adolph), pupil of Prof. *Ludwig Richter.*

Born at Zittau, Sept. 28, 1834.

2059. (P 3.) A landscape, suggested by scenery near Brannenburg, in the Bavarian highlands. On canvas, 0,94 h., 1,38 w.

Signed: Ad. Thomas. München. 1866. Acquired in 1866 from the Exhibition receipts. Price, 230 Thlr.

Lier (Adolph).

Born at Herrnhut, May 21, 1826; now living in Munich.

2060. (P 5.) A landscape on the Oise by moonlight. On canvas, 1,05 h., 1,50 w.

Signed: A. Lier. Acquired in 1867 from the Exhibition receipts. Price, 300 Thlr.

Simonson (David), pupil of Prof. *E. Bendemann.*

Born at Dresden, March 15, 1831.

2061. (P 9.) Portrait of the artist's wife, *née* Castelli. On canvas, 0,56 h., 0,48 w.

Signed: D. Simonson. 1867. Acquired in 1867 as above. Price, 130 Thlr.

Seydel (Gustav Eduard).
Born at Luxemburg, March 18, 1822.

2062. (P 6.) Melancholy tidings from the battle-field in Bohemia in 1866. On wood, 0,49 h., 0,67 w.
Signed: Ed. Seydel 1867. Acquired in 1867 as above. Price, 250 Thlr.

Müller (Karl Wilhelm).
Born at Dresden, Nov. 28, 1839.

2063. (P 5.) A night-scene in the Roman Campagna. On canvas, 1,17 h., 1,64 w.
Signed: C. W. M. (interwoven) 1868. Acquired in 1868 from the Exhibition receipts. Price, 300 Thlr.

2064 and 2065 wanting.

Hofmann (Johann Michael Heinrich).
Born at Darmstadt, March 19, 1824. Pupil of the Düsseldorf Academy from 1842—1844.

2066. (P 1.) Christ and the woman taken in adultery. On canvas, 1,75 h., 2,15 w.
Signed: H. Hofmann. Acquired from the Public Art funds. Price, 4000 Thlr.

Georgi (Friedrich Otto).
Born at Leipsic, Feb. 2, 1819; died at Dresden, Dec. 7, 1874.

2067. (O 3.) Jerusalem and Moriah. On canvas, 1,96 h., 1,43 w.
Signed: Otto Georgi. 1869. Acquired in 1869 from the Exhibition receipts. Price, 250 Thlr.

Gärtner (Heinrich Johann).
Born at Neustrelitz (Mecklenburg), Feb. 22, 1828.

2068. (P 4.) Heroic landscape; accessories, Adam and Eve after their expulsion from Paradise. On canvas, 1,62 h., 2,22 w.
Signed: H. G. fec. Roma. 1865. Acquired in 1870 from the Exhibition receipts. Price, 500 Thlr.

Choulant (Theodor).

Painter to the Royal Saxon Court; born at Dresden, July 18, 1827.

2069. (O 2.) View of St. Peter's with the Vatican and the castle of St. Angelo. On canvas, 1,32 h., 1,93 w.

Signed: Choulant. Acquired as above in 1870. Price, 244 Thlr.

Thiele (Julius Arthur), pupil of Prof. *J. Hübner*.

Born at Dresden, June 11, 1841.

2070. (Q 1.) A dead hare, suspended by one leg. On paper, 0,85 h., 0,56½ w.

Signed: A. Thiele fecit im Atelier JH. (interwoven) 1864. Dresden. Presented in 1872 by Prof. Hübner.

2071 and 2072 wanting.

Collection

of the

Pastil Pictures; of the Paintings of Dietrich, Canale and Canaletto.

(Exhibited in the rooms on the ground floor of the Museum.)

Pastils.

Reni (Guido).

See page 67.

2073. (40 a.) St. Francis, drawn with coloured crayons on paper. Mod. purchase.

Mengs (Anton Raphael).

See page 298.

2074. (40 a.) Portrait of his father, Ismael Mengs.

2075. (40 a.) Portrait of the artist in his youth. ✻ (III. 30.)

2076. (40 a.) The same, more front-face.

2077. (40 a.) Portrait of the wife of the painter Alexander Thiele.

2078. (40 a.) Portrait of the courtier von Hofmann, husband of the pastil artist, Felicitas Sartori of Venice.

2079. The songstress Maria Regina Mingotti.
(40 a.)

2080. The singer, Domenico Annibali.
(40 a.)

2081. Louis Silvestre, court painter to the King of
(40 a.) Poland and Elector of Saxony.

2082. Augustus III., King of Poland and Elector of
(40 a.) Saxony.

2083. His son Frederick Christian, Elector of Saxony.
(40 a.)

2084. Maria Antonia Walpurgis, Imperial Princess in
(40 a.) Bavaria, Consort of the preceding.

2085. Frederick Augustus the Just, King of Saxony,
(40 b.) at the age of ten months.

2086. Cupid, sharpening a golden dart. ✻ (III. 14.)
(41 a.)

Maron (Theresia), sister of *A. Raphael Mengs.*
Born, 1725; died at Rome, 1806.

2087. Half-length portrait of the artist.
(41 a.)

2088. Portrait of her sister, Julie Mengs.
(41 a.)

Liotard (Jean Etienne).
Born at Geneva, 1702; died there, 1799.

2089. Portrait of the artist in the costume which he
(41 a.) wore during his residence in Constantinople.

2090. Count Maurice of Saxony, Marshal of France.
(41 a.)

2091. (41 a.) The so-called *"Vienna Chocolate-Girl"*. Her name was: Baldauf.*

Purchased Febr. 3, 1745 from Liotard by Algarotti for 120 Sequins. See Introd. pag. 86.

2092. (41 a.) Portrait of Mademoiselle Lavergne, niece of the artist; known by the name of *"la belle Lionnaise"***.

Obtained, together with No. 2089, through the Duc de Richelieu in 1747.

Schmidt (Johann Heinrich).

Painter to the Royal Saxon Court. Born at Hildburghausen, Febr. 14, 1749; died at Dresden, Oct. 28, 1829.

2093. (40 b.) Portrait of Her Royal Highness Princess Augusta of Saxony, at the age of two years. Daughter of Frederick Augustus the Just.

Signed: H. Schmid. f. 1783.

La Tour (Maurice Quentin de).

Born at St. Quentin, 1704; died at Paris, 1788.

2094. (40 a.) Maria Josepha, daughter of Augustus III., of Poland, Dauphiness of France, mother of Louis XVI., XVIII., and Charles X.

2095. (40 a.) Count Maurice of Saxony. Marshal of France.

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* The interesting frame of this picture (reproduced in a wood-cut by A. v. Zahn in Lützow's Zeitschrift f. bild. Kunst, 1873. part 3.) in the roccoco style, as well as most other frames in the Gallery, was carved by *Joseph Deibel*, court carver, born in Forau in Steiermark 1716; died in Dresden, May 18, 1792.

** On the back of this picture is inscribed in beautiful writing, doubtless by the artist's own hand: *Liseuse. En habit de Païsanne Lionnaise, peinte par Liotard de Genève, Surnommé Le peintre Turc. à Lion 1746.*

Carriera (Rosalba), pupil of *Cav. Diamantini* and *Nazari*. Born at Venice, 1675; died there, 1757.

2096. (40 c.) Frederick Christian of Saxony as Electoral Prince. Painted in Venice in March 1740.

2097. (40 a.) Anna Amalia, Princess of Modena.

2098. (40 a.) A Procurator of Venice in official dress.

2099. (41 a.) Maria Josepha, daughter of the Emperor Joseph I., Consort of August III., King of Poland and Elector of Saxony.

2100. (40 b.) Abbé Sartorius.

2101. (40 b.) Christian VI., King of Denmark.

2102. (41 a.) Abbé Metastasio.

2103. (40 b.) Louis XV., as Dauphin.

2104. (40 c.) Duke Rinaldo of Modena.

2105. (40 b.) Cardinal of York, from the House of Stuart.

2106. (40 b.) Count Pietro Minelli.

2107. (41 a.) Countess Camilla Minelli.

2108. (40 b.) Countess Recanati.

2109. Countess Leopoldine von Sternberg.
(41 b.)

2110. A noble Venetian lady of the family Barbarigo.
(40 b.)

2111. Henriette, Princess of Modena.
(40 b.)

2112. Anna Amalia Josepha, Princess of Modena.
(41 a.)

2113. The Empress Elisabeth, Consort of Charles VI.
(41 a.)

2114. The Empress Amalia, Consort of Joseph I.
(41 a.)

2115. Clemens Augustus. Elector of Cologne, Prince of
(40 c.) Bavaria.

2116. Count de Villio.
(40 c.)

2117. Portrait of Moceniga, *née* Cornara.
(40 c.)

2118. Portrait of the dancer Barbara Campanini, named
(41 c.) „la Barberina", afterwards Mad. Cocceji.

2119. Countess Orselska, afterwards Duchess of Holstein-
(40 b.) Beck.

2120. The Princess of Teschen, formerly Princess Lu-
(40 c.) bomirska.

2121. Portrait of the singer Faustina Hasse, *nee* Bordoni.
(41 b.)

2122. A Tyrolean hostess.
(40 b.)

2123. Portrait of the painter Rosalba Carriera
(41b.)

2124. Portrait of an old lady.
(41 c.)

2125. 26, 27, 28. Europe, Asia, Africa and America,
(41 b.) represented by heads.

2129. Clio.
(41 c.)

2130. Watchfulness, a youthful figure with a cock.
(41 c.)

2131. Wisdom, as Minerva.
(41 b.)

2132. Justice, symbolized by the fasces.
(41 b.)

2133. Temperance, represented by a girl pouring water
(41 b.) from a tankard into a dish.

2134. Truth, a serious woman with a glass in her
(41 b.) hand.

2135. The Temporal, hand in hand with the Eternal.
(41 b.)

2136. Love kissing Justice.
(41 b.)

2137. Spring; a girl adorned with flowers of the season.
(41 b.)

2138. Summer; ripe ears of grain in her light hair.
(41 b.)

2139. Autumn; a bacchante holding in her hand a bunch
(41 b.) of grapes.

2140. Winter; a girl warming her hands at a fire.
(41 b.)

2141. (41 b.) 42, 43. The Fates, Clotho, Lachesis and Atropos; the first is spinning the thread of life; the second, winding it up; the third, ready to cut it asunder

2144. (41 a.) Air; a girl with a bird.

2145. (41 a.) Water; a girl holding fish over a dish.

2146. (41 a.) Earth; with fruit.

2147. (41 a.) Fire. All four half-length figures.

2148. (41 c.) Victory.

2149. (41 a.) Head of Christ.

2150. (40 b.) Mary.

2151. (40 c.) A small picture of the Virgin with a white cloth over the head.

2152. (40 b.) The Virgin, looking downwards, with her right hand on her breast.

2153. (40 c.) The same, holding a book in both hands.

2154. (40 c.) Mater dolorosa.

2155. (40 c.) Mary Magdalene.

Purchased in 1743, by Algarotti from the Art-dealer Capretta in Venice for 32 ducats.

2156. (40 b.) The same with long, flowing hair.

2157. The same, looking upwards.
(40 c.)

2158. The little John.
(41 b.)

2159. The Virgin with blue vesture and yellow veil; her left hand on her breast.
(40 b.)

2160. The Saviour, blessing the world.
(40 c.)

2161. The same with long flowing hair.
(40 c.)

2162. St. Joseph with his blossoming staff.
(41 c.)

2163. A small picture of the Virgin.
(41 b.)

2164. The Virgin looking downwards.
(40 c.)

Study heads and unknown portraits.

2165—2252. (88 pictures.)
(40 and 41.)

Robert (Felicitas), daughter of the sculptor *Tassaërt* in Berlin.

2253. Visit of Mary to Elisabeth; copy after Rubens.
(40 c.)

2254. An old cook.
(40 c.)

Weller (David Friedrich).

Born at Kirchberg, July 6, 1759; died in Dresden, April 21, 1789.

2255. A basket with flowers and fruit.
(40 a.)

Caffé (Daniel).

Born at Cüstrin. 1750; died in Dresden, 1815.

2256. (41 a.) Portrait of the drawing-master Dietz of the Leipsic Academy.

Presented in 1855, by J. Chr. Richter, manufacturer of colours in Dresden.

(End of the Pastil Pictures).

Dietrich or **Dietricy** (Christian Wilh. Ernst), pupil of *Alexander Thiele*.

Born at Weimar Sept. 30, 1712; died in Dresden, April 24, 1774. Appointed painter to the Court of August III., June 2, 1741, with a yearly salary of 400 Thlr., under the obligation of furnishing four Cabinet pictures annually.

2257. (42 a.) A shepherd in the lap of a shepherdess. On canvas, 0,84 h., 1,07 w,

Signed: Dietricy fe. 1739.

2258. (42 b.) Arcadian pastoral life. On canvas, 0,53 h., 0,72 w.

Signed: Dietricy Pinx. A° 1740.

2259. (42 b.) Companion picture. On canvas, preceding size

Signed C. W. E. Dietricy Pinx. A° 1740.

2260. (42 a,) Simeon, holding the Infant Christ in his arms. On wood, 0,55 h., 0,83 w.

Signed: Dietricy A° 1740.

2261. (42 a.) Portrait of a man in brown clothes and dark cap. On wood, 0,33 h., 0,25 w.

Signed: Dietricy fecit A° 1740.

2262. (42 a.) Shepherds and shepherdesses. On copper, 0,45 h., 0,67 w. ✻ (III 22.)

Signed: Dietricy Pinx. A° 1740.

2263. (42 c.) Head of an old woman. On wood, 0,32 h., 0,24 w.
Signed: Dietricy. Pinx. 1740.

2264. (42 c.) The raising of Lazarus. On canvas, 0,89 h., 0,78 w.
Signed: Dietricy Pinx. 1742

2265. (42 b.) A Holy Family. On wood, 0,44 h., 0,33 w.
Signed: Dietricy Pinx. A° 1746.

2266. (42 a.) A Dutch Village, near the water. On canvas, 0,55 h., 0,84 w.
Signed: Dietricy fecit 1748.

2267. (42 a.) Christ on the Cross. On canvas, 0,86 h., 1,09 w.
Signed: Dietricy 1754.

2268. (42 b.) Rocky landscape, with nymphs bathing. On canvas, 0,72 h., 1,03 w.

2269. (42 b.) Mercury, about to kill the sleeping Argus. On canvas, 0,72 h., 1,04 w.
Signed: Dietricy 1754.

2270. (42 b.) Thetis, giving Achilles the weapons, forged by Vulcan. On canvas, 0,76 h., 0,63 w.
Signed: D. 1766. From the reserved pictures in 1855.

2271. (42 a.) Christ, healing the sick. On canvas, 0,55 h., 0,74 w.
Signed: Dietricy.

2272. (42 c.) Nymphs, about to put on their vesture after bathing. On wood, 0,29 h., 0,39 w.
Signed: Dietricy.

2273. (42 c.) Venus as shepherdess with Cupid. On wood, 0,38 h., 0,30 w.
Signed: Dietricy. From the reserved pictures in 1855.

2274. (42 b.) Bathing shepherdesses and cattle in Poelenburg's style. On wood, 0,29 h., 0,42 w.
Signed: Dietricy. From the reserved pictures in 1856.

2275. (42 b.) A landscape with cattle in Berghem's style. On canvas, 0,35 h., 0,48 w.
From the reserved pictures in 1861.

2276. (42 c.) Portrait of an old man in profile, with a white head-covering. On wood, 0,20 h., 0,16 w.
Signed: Rembrandt 1636.

2277. (42 c.) Portrait of a man in brown clothes and a dark cap. On wood, preceding size.
Signed: Rembr. . . .

2278. (42 a.) Portrait of an old woman, said to be Dietrich's mother. On wood, 0,48 h., 0,37 w.

2279. (42 c.) Portrait of a man with gray beard and a white cap. On wood, 0,33 h., 0,24 w.

2280. (42 c.) Shepherdesses, after bathing. On wood, 0,29 h., 0,39 w.

2281. (42 a.) The Nativity. On wood, 0,74 h., 0,93 w.

2282. (42 c.) Shepherdesses with their little flock. On canvas, 0,55 h., 0,74 w.

2283. (42 c.) Companion picture. On canvas, 0,55 h., 0,73 w.

2284. (42 c.) A woman with her child and a boy, blowing soap-bubbles. On wood, 0,29 h., 0,21 w.

2285. (42 b.) The Marriage at Cana. On wood, 0,20 h., 0,27 w.

2286. (42 c.) A pastoral scene in Watteau's style. On wood, 0,45 h., 0,35 w.

2287. (42 c.) Similar subject. On wood, 0,45 h., 0,33 w.

2288. (42 a.) Diana and Callisto. On canvas, 0,53 h., 0,69 w.
This is said to be the picture, which the artist, when 18 years old, painted in two hours, in the presence of King Augustus II. in the Royal apartments, and in consequence he received an annual sum for travelling and his further education. According to von Heineken's *"Neuen Nachrichten* S. 12" it was for a small picture in Poelenburg's style and another in that of Ostade, which is more probable.

2289. (42 c.) The Holy Family. On canvas, 0,68 h., 0,52 w.

2290. (42 c.) Belisarius as a beggar. On canvas, 0,87 h., 0,72 w.

2291. (43 b.) The prior of a Carthusian monastery, scrutinizing the credentials of travelling Franciscan monks. On canvas, 0,62 h., 0,78 w.

2292. (43 b.) An old Capuchin monk, teasing a sleeping young Carthusian. On canvas, 0,62 h., 0,77 w.

2293. (42 c.) The Adoration of the Magi. On canvas, 0,87 h., 1,15 w.

2294. (39 b.) A wounded soldier carried from the battle-field; a Capuchin monk at his side. On canvas, 1,42 h., 2,09 w.

2295. (39 a.) Cavalry on the march. On canvas, preceding size.

2296. (42 c.) The Holy Family on their Flight into Egypt, by night. On wood, 0,21½ h., 0,15 w.

2297. (42 b.) The prodigal son at his father's feet. On canvas, 0,41 h., 0,52 w.

2298. (42 b.) Simeon with the Infant Christ in his arms; Mary and Joseph, kneeling near. On wood, 0,39 h., 0,56 w.

2299. (42 c.) A road on a hill-side, on which stands a cottage. On canvas, 0,35 h., 0,41 w.

2300. (42 c.) A mountain-road over a pass. On canvas, 0,35 h., 0,42 w.

2301. (42 c.) Repose on the Flight into Egypt. On canvas, 0,62 h., 0,49 w.

2302. (42 a.) An old man with white beard and low, broad hat, with his hands folded. On wood, 0,33 h., 0,25 w.
Signed: Dietricy Pinx.

2303. (42 c.) A head with curly hair and beard. On wood, 0,21 h., 0,17 w.
Signed: Rembrandt f. 1638.

2304. (43 a.) The Annunciation to the Shepherds. On canvas, 0,82 h., 1,29 w.

2305. (42 c.) The Adoration of the Shepherds. On canvas, 0,82 h, 1,28 w.

2306. (42 c.) A copy of Correggio's Magdalen. On copper, original size.

2307. (43 b.) A pastoral scene in Watteau's style. On wood, 0,39 h., 0,29 w.

2308. (43 b.) Companion picture with masks. On wood, preceding size.

2309. (42 b.) The powder explosion in the Jungfern- or Venus-Bastion in 1747.* On wood, 0,26 h., 0,34 w.

Nos. 2307—2309 from the reserved pictures in 1856.

2309 a. (35 b.) Heroic landscape in the style of Salvator Rosa. On canvas, 0,62 h., 0,98 w.

Acquired in 1863 by bequest of City-counsellor Axt, deceased in this city.

Remark. Of the 54 pictures by this artist, those furnished with dates comprise a period of 27 years (1739—1766).

Canale (Antonio), uncle and teacher of *Bernardo Belotto,* surnamed *Canaletto.*

Born at Venice, 1691; died there, 1768.

2310. (43 a.) The Grand Canal of Venice from the St. Angelo Theatre to the Rialto. On canvas, 1,45 h., 2,35 w.

2311. (44 b.) View of the opposite side of the Grand Canal of Venice, the Church St. Maria della Salute, and the Dogana di Mare. On canvas, 0,65 h., 0,99 w.

2312. (44 b.) The Square before the Church S. Giacomo di Rialto in Venice. On canvas, 0,97 h., 1,18 w.

2313. (44 b.) Piazza and Church of St. Mark, the Campanile and the Palaces Procuratie Vecchie and Nuove. On canvas, 0,96 h., 1,17 w.

2314. (44 b.) The Piazetta of St. Mark. On canvas, 0,57 h., 0,98 w.

2315. (44 b.) View of the Grand Canal in Venice. On canvas, 0,65 h., 0,98 w.

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* This part of the former fortifications, built under Christian I. contained the laboratory, in which Böttcher pursued his labours in the perfection of porcelain from 1707 to 1710, and stood on the site of the present Belvedere on the Brühl Terrace.

Belotto (Bernardo), surnamed *Canaletto.*

Born in Venice about 1720; died in Warsaw, Oct. 17, 1780. Member of the Art Academy in Dresden; 1746 painter to the Court of Augustus III.

2316. (43 a.) View of a sluice and an inn, "il Dolo" on the way from Padua to Venice. On canvas, 1,32 h., 2,32 w.

Signed: BERNARDO BELOTO DETO CANALETTO FE. ANNO 1748.

2317. (43 b.) View of Verona and the Castel S. Pietro. On canvas, 1,33 h., 2,40 w.

2318. (43 b.) Ponte della nave at Verona. On canvas, 1,32 h., 2,40 w.

2319. (44 b.) Scuola di S. Marco and the Church S. Giovanni e Paolo in Venice; before it, the statue of Bartolomeo Colleone. On canvas, 1,26 h., 1,66 w.

Taken from the Brühl Palace in 1855.

2320. (42 b.) View of the stair-case and colonnade of the Saxon Palace in Warsaw. On canvas, 1,03 h., 1,46 w.

Painted for a superporta and let into the wainscoting. Taken from the reserved pictures in 1855.

2321. (45 b.) Similar subject. On canvas, preceding size.

As above.

2322. (46 a.) Similar subject. On canvas, preceding size.

As above.

2323. (42 b.) Minerva; at her side, a Polish nobleman; superporta from the Palace at Warsaw. Figures by Dietrich. On canvas, 1,09 h., 1,55 w.

Taken from the reserved pictures in 1860.

2324. (42 d.) A man with a beard, in old Polish costume; at his side, a young man in armour. As above. On canvas, preceding size.
As above.

Same Artist.

Views of Dresden.

Originally, mostly painted for Count Brühl in the years 1747—1758, (200 Thlr. for each picture.) After the death of the Count, they were purchased by the Saxon Court. The figures are by Stefano Torelli, born at Bologna, Sept. 24, 1712; died at St. Petersburg, 1784. In 1741, he was appointed painter to King Augustus III., with a monthly salary of 20 Thlr. The whole painted on canvas.

2325. (45 c.) View of Dresden from Count Hofmannsegg's house in Neustadt. 1,31 h., 2,36 w.*
Signed: BERNARDO BELLOTO DETTO CANALETO F. ANNO 1747. IN DRESDA.

2326. (46 a.) View of the bridge over the Elbe and a part of Altstadt, taken from the garden of the Japanese Palace. 1,33 h., 2,34 w.
Signed: BERNARDO BELLOTTO DETTO CANALETO F. AN^{o} 1748.

2327 (46 a.) View of a part of the former fortifications with the sally-port, the Catholic Church, the last piers of the bridge, the Block House and the south-western part of Neustadt, taken from the meadow, formerly contiguous to the Royal stables. Preceding size.
Signed: Bernardo Belloto Detto Canaletto F. Anno 1748.

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* Among the figures in the fore-ground may be seen the soprano singer, Niccolo Pozzi, named Niccolini, well known for his corpulence, Joseph Fröhlich court-fool of Augustus the Strong and Augustus III., Philipp de Violante, physician of the Queen Mary Josepha and the artist himself, drawing.

2328. (46 a.) View of the Neumarkt with the former Chief-Guard-House, taken from the Jüdenhof. The accessories exhibit the brilliant equipage of Augustus III. and his numerous suite. 1749. 1,33 h., 2,36 w.

Furnished in July 1751 by Canaletto himself to the Gallery.

2329. (45 b.) View of the former Wilsdruff Gate bridge, with the fortifications and a part of the suburbs. Painted in 1750. 1,31 h., 2,35 w.

Furnished in Feb. 1751 to the Gallery by Canaletto.

2330. (45 b.) View of Neustadt, taken from the end of the bridge. 1750. 1,33 h., 2,34 w.

Furnished in Feb. 1751 to the Gallery by Canaletto.

2331. (46 a.) View of the Neumarkt from the Moritzstrasse. 1750. Preceding size.

2332. (46 c.) View of the Altmarkt in Altstadt-Dresden. Afternoon. 1751. 1,38 h., 2,40 w.

Furnished to the Gallery by Canaletto himself in 1751.

2333. (46 c.) View of the Altmarkt from the corner of the Seestrasse. Companion picture to the preceding; of the same year. 1,35 h., 2,41 w.

Furnished to the Gallery by Canaletto himself in 1751.

2334. (46 b.) View of the old Kreuzkirche destroyed by the Prussian bombardment of Dresden. July 19, 1760. 1,94 h., 1,85 w.

Afternoon. Painted 1757.

2335. (45 b.) View of the interior of the Zwinger, taken from the terrace, near the western middle pavilion. 1758. 1,33 h., 2,38 w.

2336. (42 a.) View of the old Kreuzkirche after the Prussian bombardment and before the fall of the part of the tower, that still remained standing, which occurred June 22, 1765. The corner-stone of the new church was laid, July 16, 1674, and the foundation walls are already to be seen in the picture. On the right is seen the Rutowski Palace, destroyed by fire Febr. 21, 1787. 0,80 h., 1,11 w. ✻ (IV. 1.)

Signed: BERNAR: BELOTO DE. CANALETTO. Fec. A. MDCCLXV. The last of these series of Canaletto's pictures, purchased of the artist, who had become reduced in circumstances, in 1764, by the Administrator Prince Xaver, on the proposal of Geh. G. von Hagedorn. Price, 300 Thlr.

2337. (42 c.) The bridge, the Catholic Church and the Brühl Terrace, taken from Neustadt, 0,99 h., 1,35 w.

Signed: BERNARD. BELOTTO DE. CANALETTO. Taken from the reserved pictures in 1855*

2338. (44 b.) Altstadt, taken from the garden of the Japanese Palace. 0,95 h., 1,64 w.

2339. (44 b.) Altstadt, taken from the Pontonschuppen. Companion picture. Preceding size.

2340. (45 c.) View of the Square between the Royal Palace and the Elbe-bridge, with the Catholic Church, the Palace-tower, the Georgenthor and the first piers of the bridge, taken from the Brühl Terrace. 1,31 h., 2,33 w.

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* On the backside of the picture: Bernardus Belotto de Canaletto Academiae Electoralis Artium Sodalis, ad naturam pinxit Anno 1765. In Memoriam receptionis suae Academiae D. D. D.
Dresdae d. 5. Mart. 1766. ipsa Expositionis Die.

2341. (45 b.) View of a part of the Zwinger-wall and the former Zwinger-bridge. In the back-ground, the former Wilsdruff Gate and fortifications. 1,31 h., 2,34 w.

2342. (46 b.) View of the Neumarkt with the Frauenkirche and a view into the Rampesche Strasse. 1757. 1,94 h., 1,85 w.

Same Artist.

Views of Pirna and its Neighbourhood.

2343. (45 a.) South-eastern view of Pirna with Sonnenstein, taken from the village of Posta on the right bank of the Elbe. 1,37 h., 2,39 w.

2344. (43 c.) Same view, taken from a more distant point on a height, behind the village of Posta, 1,37 h, 2,38 w.

2345. (44 a.) The southern buildings of Sonnenstein with a part of the town of Pirna and the Elbe, and the village of Kopitz. 1,30 h., 2,33 w. ✻ (IV. 3.)

2346. (45 a.) View of the Dohna Gate of Pirna and the western side of Sonnenstein, seen from the corner of the Breitegasse. Evening. 1,33 h., 2,34 w.

2347. (43 c.) View into the Breitegasse and the Dohna Gate of Pirna, taken from the inn "Weisses Ross" and the milestone. 1752. 1,34 h., 2,39 w.

2348. (44 a.) View of the Market-place of Pirna with a view of the Kirch- and Schlossgasse, and Sonnenstein. 1,33 h., 2,38 w.

2349. (45 a.) View of the Upper Gate of Pirna and the south-western part of the fortress of Sonnenstein with the walls which connected it with the town. 1,30 h., 2,34 w. ✻ (IV. 4.)

2350. (46 a.) View of the fortress of Sonnenstein from the side of the eastern tower, with a prospect over the roofs of Pirna. 2,05 h., 3,34 w.

2351. (45 a.) View of the north-western tower of the fortress of Sonnenstein and the bastion before it, with a prospect over the town, the Elbe, and the village of Kopitz on the opposite bank. 1,33 h., 2,37 w.

2352. (44 c.) View of the northern side of Sonnenstein and the shipping suburb of Pirna, seen from the left bank of the Elbe. 1,37 h., 2,39 w.

2353. (44 c.) View of the north-western part of Pirna and Sonnenstein taken from the right bank of the Elbe near Kopitz. 1,34 h., 2,36 w.

Nos. 2343—2353 painted during the period 1753—1755.

Collection of Miniatures.*

Centre of the Cabinet.

Left division.

No. 1. St. Francis at prayer. On china; by the Court-painter **Joh. Martin Heinrici.**

No. 2. Mater dolorosa. Enamel by **Ismael Mengs.**

No. 3. The Virgin and Child with the infant John the Baptist by **Ant. Raph. Mengs.**

* When the name of the artist is not expressly mentioned it is unknown.

No. 4. A female figure. After *Guido Reni.*

No. 5. St. Jerome or "the Day" after the original by *Correggio* in the Parma Gallery. Copy by **Theresia Maron** *née* **Mengs.**

No. 6. The Virgin and Child with the infant John the Baptist.

No. 7. St. Magdalene. Enamel by **Ismael Mengs.**

No. 8. St. Magdalene by **Ant. Raph. Mengs.**

Middle division.

No. 9. Holy Family. After the original in the Museo Nazionale at Naples; painted by *Raphael Santi* for Lionello da Carpi. Copy by **A. R. Mengs.**

No. 10. St. George From the original by *Correggio* in the R. Gallery (Cat. No. 155) copied by **Felicitas Hofmann** née **Sartori,** pupil of *Rosalba Carriera.*

No. 11. The Annunciation. Enamel by **Ismael Mengs.**

No. 12. Winter. Half-length figure by **Felicitas Hofmann.**

No 13. Spring. As the preceding; by the same.

No. 14. The Apostle Bartholomew.

No. 15. The Apostle Matthew.

No. 16. The Apostle James the Less.

No. 17. The Apostle Thomas.

No. 18. The Apostle Philip.

No. 19. The Apostle Matthias.

No. 20. The Apostle Jude Thaddeus.

No. 21. The Apostle Simon.

Right division

No. 22. Madonna della Sedia; copied from the original picture by *Raphael Santi* in the Pitti Palace at Florence and presented, with No. 9, by the Artist to H. R. H. the Electoral Prince Frederick Christian Dec. 19, 1774.

No. 23. The painter Knupfer with his Family. From No. 1849 of the R. Gallery.

No. 24. The "Night". Copied from *Correggio's* original (Cat. 154) by **Theresia Maron** *née* **Mengs.**

No. 25. The Virgin and sleeping Child. From *Guido Reni* by **Martin** van **Meytens.**

No. 26. Galileo Galilei?

No. 27. A flute-player. (Joh. Joachim Quanz?).

No. 28. Belisario, from a picture by *Jan Lievens.*

No. 29. Venus with two Cupids from *Liberi* by **Felicitas Hofmann.**

No. 30. Salvator Mundi by **Ismael Mengs.**

No. 31. The Virgin and Child and the Infant John the Baptist by **Rosalba Carriera.**

No. 32. The Apostle Peter.

No. 33. The Apostle Andrew.

No. 34. The Apostle John.

No. 35. The Apostle James the Greater.

No. 36. The blessing Saviour. After *R. Carriera* by **Felicitas Hofmann.**

No. 37. The Virgin. As the preceding.

Left wing.

No. 38. Joseph fleeing from Potiphar's wife. Copy from *C. Cignani.* (Cat. No. 528.)

No. 39. Apollo flaying Marsyas. Copy from G. B. *Langhetti.* (Cat. No. 588.)

No. 40. Mercury about to kill the sleeping Argus. Copy from *Rubens.* (Cat. No. 840.)

.55 Miniatures of Sovereigns with names attached. Copied from well-known pictures by **Ernst Christian Weser.** Born at Dresden Nov. 12, 1783; died there Dec. 23, 1860.

Right wing.

No. 41. Marianne, Princess of Saxony.

No. 42. Charles, Archduke of Austria. Signed: *Günther,* 1799.

No. 43. Count Camillo Marcolini.

No. 44. The palace of Nymphenburg near Munich.

No. 45. Charles Leop. Christoph of Reizenstein; Saxon captain in the regiment of cuirassiers „von Brenkenhoff".

No. 46 Christina, Archduchess of Austria and Consort of Duke Albert of Saxony-Teschen.

No. 47. Jerome, King of Westphalia. Signed; *Isabey* **Jean Baptiste Isabey,** born at Nancy, 1767, died at Paris, 1855.

No. 48. Albert, Duke of Saxony-Teschen.

No 49. Countess Franziska Cervin-Krasinska.

No. 50. Maria Leczinska, Queen of France.

No. 51. Elisabeth, Electress of the Palatinate.

No. 52. Von Wolfersdorf, Intendant of the Royal Fisheries.

No. 53. Countess Hrzan-Harras, *née* Colonna.

No. 54. Antonia, Countess Hrzan Harras.

No. 55. Maximilian I., King of Bavaria.

No. 56. Frederick Augustus the Just, King of Saxony.

No. 57. Ferdinand VII., King of Spain.

No. 58. Lewis I., King of Bavaria.

No. 59. Napoleon I., Emperor of the French. Signed: *Augustin.*

No. 60. Jerome, King of Westphalia. Signed: *Augustin* 1807.

Both these pictures, painted by **Louis François Augustin,** (born at Saint Dié 1759, died at Paris 1832) formed the covers of tablets, presented by Napoleon I. to H. M. the Queen Amalia.

No. 61. Amalia, Queen of Saxony.

No. 62. Charles, Archduke of Austria. Signed: *Walch.* 1799.

No. 63. Amalie, Duchess of Palatinate-Deuxponts.

No. 64. Marianne, Princess of Saxony.

No. 65. Clement, Prince of Saxony, Elector of Treves.

No. 66. Mary Antonia, Electress of Saxony.

No. 67. Nicolas, Emperor of Russia.

No. 68. Alexandra Feodorowna, Empress of Russia.

No. 69. Alexander II., Emperor of Russia. Signed: *Winberg.*

No. 70. Frederick William IV., King of Prussia.

No. 71. Alexander I., Emperor of Russia. Signed: *C. Oppermann* 1809.

No. 72. Elisabeth, Princess of Poland and Saxony.

No. 73. Maximilian, Prince of Saxony. Signed: *Fiorino.* (**Jeremias Alexander Fiorino,** born at Cassel April 10, 1793, died at Dresden June 24, 1847.)

No. 74. Elisabeth, Princess of Poland and Saxony.

No. 75. Unknown.

No. 76. Maximilian Joseph, Elector of Bavaria.

No. 77. Charles, Duke of Palatinate-Deuxponts.

No. 78. Baron Fersen, Swedish chamberlain.

No. 79. Elisabeth, Electress of the Palatinate.

No. 80. Unknown.

No. 81. August III., King of Poland, Elector of Saxony.

No. 82. Mary Antonia, Electress of Saxony.

No. 83. Mary Anna, Electress of Bavaria.

No. 84. Unknown.

No. 85. Elisabeth, Princess of Poland and Saxony.

No. 86. Christine, Princess of Poland and Saxony, abbess of Remiremont.

No. 87. Charles Theodor, Elector of Bavaria. Enamel.

No. 88. Elisabeth, Electress of Bavaria.

No. 89. Frederick Augustus the Just, King of Saxony.

No. 90. The same.

No. 91. Maximilian Joseph, Elector of Bavaria.

No. 92. John Melchior Dinglinger, Court-Jeweller of Augustus the Strong, and August III.

No. 93. John Frederick Dinglinger, his son.

No. 94. The wife of the preceding.

No. 95. Charlotte Dinglinger, daughter of John Melchior D.

No. 96. Friedericke Dinglinger, her sister; painter of miniatures.

No. 97. Anna Poppe, *née* Dinglinger, daughter of John Melchior D.

No. 98. The merchant Poppe, husband of the preceding.

The Nos. 92—98 painted **Sophie Friedericke Dinglinger.**

Born at Dresden 1736, died there March 10, 1791.

No. 99. Albert, Prince of Saxony, Duke of Teschen.

No. 100. Christine, Archduchess; his consort.

No. 101. Augustus the Strong, King of Poland. Enamel.

No. 102. Frederick Augustus the Just. King of Saxony.

No. 103. Marianne, Princess of Saxony, his sister.

No. 104. Maximilian Joseph, Elector of Bavaria.

No. 105. Count Laudon, Imperial General Field-Marshal.

No. 106. Maria, Grand-Duchess of Tuscany and Frederick Augustus, King of Saxony.

No. 107. Augustus III., King of Poland, Elector of Saxony.

No. 108. Maria Anna, Electress of Bavaria.

No. 109. Frederick Christian, Elector of Saxony.

No. 110. Maximilian, Prince of Saxony.

No. 111. Maria Antonia, Electress of Saxony.

No. 112. Caroline, Princess of Parma, consort of Prince Maximilian of Saxony.

No. 113. Maximilian I., King of Bavaria.

No. 114. Christine, Duchess of Saxony-Teschen.

No. 115. Maximilian I., King of Bavaria.

Left Case.

No. 116. A lady at her toilet; a gentleman is sitting by her. by **Rosalba Carriera.**

No. 117. A lady, represented as Diana; by the same.

No. 118. A man, in a dressing-gown; by the same.

No. 119. A lady, with a straw-hat, holds a rabbit in her arms; by the same.

No. 120. Lewis, Dauphin of France, son of Lewis XV.

No. 121. Cupid causing a lady, to read the "Ecole d'amour" — by **Rosalba Carriera.**

No. 122. A lady sitting with a spaniel on her lap; by the same.

No. 123. A lady with powdered hair, holding an etui; by the same.

No. 124. A man with a great wig and blue clothes; by the same.

No. 125. Countess Cosel? with her son.

No. 126. The singer Faustina Hasse, *née* Bordoni by **F. Hofmann.**

No. 127. The composer Johann Adolph Hasse, named *„il divino Sassone"*. (Born at Bergedorf May 25, 1699, died at Venice Dec. 16, 1783); husband of the preceding. Painted by the same.

No. 128. The singer Maria Antonia Laurenti, named Coralli.

No. 129. Diana; at her side an Italian grey hound. Copied from *R. Carriera* by **Felicitas Hofmann** *née* **Sartori.**

No. 130. The painter Felicitas Hofmann in Turkish costume; painted by her self.

Right Case.

No. 131. Spring.
No. 132. Summer.
No. 133. Autumn.
No. 134. Winter. *(Likeness of Rosalba Carriera.)*

} painted by **Felicitas Hofmann.**

No. 135. Venetian girl, selling fruit by **Ros. Carriera.**

No. 136. Apollo and Daphne; by the same.

No. 137. Frederick Christian, Elector of Saxony; by the same.

No. 138. The painter Felicitas Hofmann; by herself.

No. 139. Venus and Cupid holding the mirror; by **R. Carriera.**

No. 140. A lady at breakfast; by the same.

No. 141. A young woman with a bird sitting on her hand; by the same.

No. 142. Francis II., King of France?

No. 143. A lady, playing on the Piano; by **Rosalba Carriera.**

No. 144. Augustus III., King of Poland; by **Ant. Raf. Mengs.**

No. 145. Lewis XIV., King of France; after *Rigaud* by **Rosalba Carriera.**

No. 146. Augustus the Strong. Enamel by **Ismael Mengs.**

No. 147. The singer Sassaroli.

Supplement.

(Dutch School.)

Cuyp (Albert), pupil of his father *Jakob Gerrits*.

Born at Dortrecht, August 1605; buried Nov. 7, 1691.

2355. (18 c.) A gentleman and lady on horseback, accompanied by dogs; in the middle-ground, a huntsman leading two grey-hounds; farther back, two gentlemen on horseback. On canvas, 1,16 h. 1,70 w.

Signed: A. Cuyp. Purchased in 1872, in Bruges, by His Excellency Freiherr von Friesen, Minister of State; price, 10,000 Francs.

Wouverman (Philips).

Christened at Haarlem May 24, 1619; buried May 23, 1668.

2356. (19 b.) A skirmish. Two horsemen firing pistols at each other; in the background, a trumpeter and cavalry with foot soldiers. On wood, 0,38 h., 0,31 w.

Signed with the monogram. Restored in 1872 by Schirmer.*

Querfurt (August)

Born at Wolfenbüttel 1696; died in Vienna 1761.

2357. (27 b.) A page holding a dappled horse; at his side, the rider with a dog. On copper, 0,21 h., 0,26 w.

Signed: A. Querfurt.

* This oft-mentioned artist died suddenly May 1, 1876, while this edition of the catalogue was in press. He was born June 1, 1808, at Greifswald in Pomerania, then a Swedish province; went to Copenhagen, where he learned the difficult art of restoring pictures, and was, Jan. 1, 1843, appointed Restorer in the Royal Gallery in Dresden.

2358. (51 b.) A rider on a white horse; near by, sits another on a basket, embracing a girl; on one side, a tent. On wood, 0,23 h., 0,33 w.

Signed: A. Q.

2359. (51 b.) A rider on a white horse, holding a falcon; near by, a man in a red coat, and two dogs. On wood, 0,22 h., 0,33 w.

Signed: A. Qu. f.

After **Rubens.**

2360. (J 2.) St. Cecilia playing on the organ; at her side, two angels singing. On wood, 1,22 h., 0,93 w.

Poelenburg (Cornelis).

Born at Utrecht 1586; died in August 1667.

2361. (13 a.) The adoration of the Wise Men. On wood, 0,40 h., 0,29½ w.

Signed: P. Nos. 2356—2361 from the Royal Palace, 1874.

Gossaert (Jan), named *J. van Mabuse.*

Born at Maubeuge about 1470; died at Antwerp, Oct. 1, 1532.

2362. (21 c.) Portrait of a mother and child; probably the likeness of the Marchioness van Vere and child, mentioned by Karel van Mander. On wood, 0,44½ h., 0,35 w.

Purchased in 1874 from Captain von Schleinitz. Price, 68 Thlr.

Brueghel (Jan).

Born at Brussels 1568; died at Antwerp, Jan. 13, 1625.

2363. (21 a.) The adoration of the Wise Men. In the background a town on a river. With many figures. On wood, 0,45 h., 0,65 w.

Purchased in 1874 from Max Steiner in Innsbruck. Price 700 Thlr.

Ruisdael (Salomon van).

Born at Haarlem 1605 buried there Nov. 1, 1670.

2364. (7 c.) A fisherman's cottage, surrounded by trees, near the waterside. In the fore-ground some cows. On wood, 0,51 h., 0,69½ w.

Signed: S. V. Ruisdael 1643. S. V. and R. written together. Purchased in 1874 from A. Brickwedde in Hanover. Price, 500 Thlr.

Ruisdael (Jacob van).

Born at Haarlem about 1625; buried there March 14, 1682.

2365. (11 c.) Sandy road on a summer day; a man and a woman ascending a narrow way shaded by trees. In the middle-distance a cottage, a shepherd and sheep. On wood, 0,50 h., 0,68 w.

Signed: Ruisdael. Purchased in 1874; formerly in a private gallery at Berlin. Price, 4500 Thlr.

Berckheyde (Job).

Christened at Haarlem January 27, 1630; died there Nov. 23, 1693.

2366. (18 a.) The interior of the cathedral at Haarlem. On wood, 0,62½ h., 0,85 w.

Signed: I. Berckheyde, 1665. Van der Willigen Collection at Haarlem 1874. Price 978 Dutch florins.

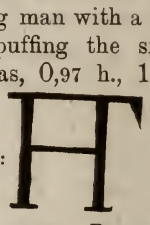
Hals (Frans).

Born at Antwerp 1584; buried at Haarlem September 1, 1666.

2367. (L 1.) Portrait of the artist Vincent Laurens van der Vinne. According to tradition in the family van der Vinne this picture was painted in an hour. (See: A. v. d. Willigen *„Les artistes de Haarlem"* p. 143). On wood, 0,63½ h., 0,47½ w.

Family van der Vinne 1859. A. v. d. Willigen 1874. Price, 256 Dutch florins.

2368. (K 2.) The Haarlem fish-woman Hille Bobbe at her fish-stand; by her side a young man with a beer-glass and a pipe in his hand, puffing the smoke out of his mouth.* On canvas, 0,97 h., 1,23 w.

Signed with the monogram: 

Collcetion Cremer at Brussels 1869. Baron van Reede van Oudtshoorn at Utrecht 1874. Price 2090 Dutch florins.

Droogsloot (Jost Cornelis).

Lived at Utrecht about 1640.

2369. (17 b.) View of a village-street; a merry party before a house. On wood, 0,48 h., 0,63 w.

Signed with the monogram. J, C, C. and S. interwoven. Obtained as above. Price 165 Dutch florins.

Hondt (A. de).

Born at Rotterdam 1638, died at London 1691.

2370. (13 a.) A hunting scene. A wild boar attacked by hounds. A hunter on horseback comes from behind a tree, swinging a boar-spear. On wood, 0,37 h., 0,93 w.

Signed: A. DE HONN (?) 1661. Uselino Collection Amsterdam 1866. Reede van Oudtshoorn 1874. 572 Dutch florins.

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* According to Burger, *Gaz. d. Beaux-Arts* 1868, 446, by *A. v. Beyeren;* to Lützow, *Ztschr. für bild. Kunst V*, 79, and to Woltmann in the same periodical IX 299 by *Frans Hals* the Younger. In the Lacaze collection (No. 45) now in the Louvre, is a single figure of the young man smoking, and holding a bottle instead of a beer-glass by *Adriaen Brouwer* and signed with his monogram. The companion picture, a peasant taking bitter medicine, is in the Städtel Museum at Frankfort-on-the-Maine (Cat. No. 435) and also signed with the menogram.

Molenaer (Jan Miensze).

Buried at Haarlem September 19, 1668.

2371. (9 a.) A merry party of peasants in a room; a man playing the fiddle, another cutting tobacco; some singing. On wood, 0,49½ h., 0,37 w.

Signed: J. Molenaer. (J and M written together.) Reede van Oudtshoorn Collection 1874. 396 Dutch florins.

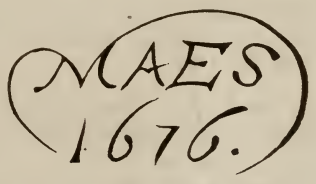
Maes (Nicolas).

Born at Dortrecht 1632; died at Antwerp 1693.

2372. (17 b.) Two women occupied in a kitchen with cleaning pewter-plates. On wood, 0,58½ h., 0,73 w.

Signed: N. MAES. Obtained as above. 462 Dutch florins.

2373. (17 b.) Portrait of Baron Godard van Reede en Agrim, Count Athlone, Lord of Ameronghen and Ginkel. On canvas, 0,44 h., 0,32 w.

Signed: 

Obtained as above. 990 Dutch florins.

Verkolje (Jan).

Born at Amsterdam 1650, died there 1693.

2374. (9 b.) An old woman seated behind her cart and selling fruit; a boy tries to steal a bunch of grapes, a young man sees it, while another is teasing a young girl, standing by. On canvas, 0,47 h., 0,37 w.

Ryfsnyder Collection Amsterdam 1872. Reede van Oudtshoorn 1874. 473 Dutch florins.*

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* According to Rossmann by *Nicolas Verkolje*.

Hobbema (Meindert).

Born at Middleharniss 1638; buried at Amsterdam Dec. 14, 1709.

2375. (11 b.) Landscape. On a road through the wood, comes a man with a little girl; at the side a pond, overgrown with rushes. On wood, 0,90½ h., 1,31 w.

Purchased in 1874 from a private gallery in Holland by the picture-dealer Vegtel. Price: 7000 Thaler.

Dusart (Cornelis).

Born at Haarlem April 24, 1660; died there October 1, 1704.

2376. (16 c.) Playing at nine-pins. On wood, 0,89 h., 0,73½ w. Signed: Corn. du Sart f. 1688.

Roell-Hodshon Collection at Amsterdam 1872. Reede van Oudtshoorn 1874. 4810 Dutch florins.

Greuze (Jean Baptiste).

Born at Tournus August 21, 1725; died at Paris, March 21, 1805.

2377. (47 a.) The head of the family, reading the bible to his family; a boy playing with a dog. On canvas, 0,74 h., 0,92 w.

Painted for the Marquis Jully de la Live. Collection of the Marquis de Causa. M. J. B. Weyer collection at Cologne 1862. Reede van Oudtshoorn 1874. 1496 Dutch florins.

Largillière (Nicolas de).

Christened at Antwerp, October 10, 1656; died in Paris, March 20, 1746.

2378. (31 b.) Portrait of a man in armour with a long wig and the inscription: *Mr. le Duc de la Rochefoucauld.* Oval. On canvas, 0,42 h., 0,34 w.

Ungers collection. 1873. 26 Thlr.

Fyt (Jan).

Born at Antwerp August 16, 1609; died there 1661.

The figures by *Thomas Willeborts,* named *Bosschaerts.*

Born at Bergen-op-Zoom 1603, died at Antwerp January 13, 1654.

2379. (47 b.) A large white dog with a noble boy, (said to be a young Marquis del Guasco) to whom a kneeling dwarf hands the collar of the animal. On canvas, 1,38 h., 1,76 w.

Signed: Joannes Fyt 1652. Purchased in 1874 from the picture-dealer William Cox in London. 300 Guin.

Neer (Aart van der).

Born at Amsterdam about 1613; died there 1683 or 1684.

2380. (12 a.) Burning village on a canal. On wood, 0,58 h., 0,74 w.

Signed with the monogram: A. V. D. N. interwoven. From the Royal Palace 1874. Property of H. M. the King.

Castagno (Andrea del).

Born at Florence 1390; died there 1457.

2381. (32 a.) Madonna and Child with St. Jerome and St. John the Baptist. In tempera. On wood, 0,63 h., 0,41 w.

Formerly in the Piccolomini Palace at Siena 1873. 400 Thlr.

Antonello da Messina.

Lived about 1470.

2382. (D 1.) St. Sebastian. On canvas, 1,67 h., 0,87 w.

Property of Mr. Endris of Vienna until 1873. 6000 Thlr.*

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* According to Giovanni Morelli at Bergamo (Zeitschrift für bildende Kunst IX. 29) by *Pietro da Messina,* whom Mr. Bayersdorfer thinks to be identical with *Pino da Messina.*

Fabriano (Gentile di Nicolo di Giovanni di Masso) named *Gentile da Fabriano.*

Born at Fabriano about 1365; died about 1450.

2383. (1 c.) Madonna enthroned with the infant Saviour seated upon her lap, holding a pomegranate. On wood, 0,69 h., 0,45 w.

Mr. Barker's Collection in London 1874. 380 guin.

Signorelli (Luca), named *Luca da Cortona.*

Born at Cortona 1441; died there 1524.

2384. (1 b.) A pair of pilasters, one painted with three figures of saints: S. Bernard, S. Onofrius and S. Dorothy; the other with the guardian angel and young Tobias, S. Jerome and S. Bernardin of Siena. On wood, 1,30 h., 0,11 w.

Formerly on the high-Altar of the church San Donnino at Florence. Mr. Barker's Collection 1874. 255 guin.

Credi (Lorenzo Sciarpelloni), named *L. di Credi.*

Born at Florence 1459; died there 1537.

2385. (1 c.) The holy Virgin adoring the Child, lying before her on a sheaf; the infant Saviour turning to look at a gold-finch. On wood, 0,89 h., 0,66 w.

Mr. Barker's Collection 1874; 460 guin.

2386. (1 a.) Madonna and the infant Saviour enthroned between St. Sebastian and St. John the Evangelist. Life size. On wood, 1,76 h., 1,76 w.

Obtained as above. 460 guin.

Bellini (Giovanni).

Born at Venice 1426, died there 1516.

2387. (D. 4.) The Madonna and the infant Saviour attended by St. Peter and St. Helena. Half-length figures. On wood. 0,84 h., 1,07 w.*

Formerly in the Manfrini gallery at Venice. Barker's Collection 1874 720 guin.

Previtali (Andrea), *Cordeliaghi* or *Cordella,* or *Andrea of Bergamo,* named *Andrea Previtali,* pupil of *Giovanni Bellini.*

Born about 1480, died at Bergamo Nov. 7, 1528.

2388. (D. 4.) The Madonna seated with the infant Saviour on her lap; the infant St. John in adoration at her left. On wood, 0,76 h., 1,06 w.

Signed: A[ndr]eas [Berga]mensis M. D. X. Manfrini gallery at Venice Mr. Barker's Collection 1874; 660 guin.

Barbarelli (Giorgio), named *Giorgione.*

Born at Castelfranco before 1487; died at Venice 1511,

2389. (D 3.) Ruggiero, ancestor of the family Este, taken when an infant by the fairy Logistilla to the magician Atlante to have his horoscope cast. Below, a white eagle, the heraldic ensign of the house Ferrara-Este. (See Orlando Furioso by Ariosto.) On wood, 1,31 h., 1,91 w.**

Obtained as above. Price 560 guin.

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* According to Crowe and Cavalcaselle *Hist. of Italian* Paint. (Edition Jordan V. 192) an early work by *Andrea Cordella.*

** According to Crowe and Cavalcaselle. (*Hist. of North-Italian Paint.* II. 154) by *Girolamo di Pier Maria Pennacchi.* Born in 1497, died in 1545.

Luciani (Sebastian), named *S. del Piombo.*

Born at Venice 1485, died at Rome 1547.

2390. (D 1.) The Saviour bearing the cross; behind him Simon of Cyrene and a warrior. Half-length figures On wood, 1,21 h., 0,89 w.

Formerly in the possession of Mr. Reiset and Prince Napoleon; from the picture-dealer William Cox in London. Price 1000 guin.

Umbrian School.

2391. (32 b.) The Madonna with the infant Saviour, to whom an angel hands cherries. Gold ground. On wood, 0,74 h., 0,47 w.

Purchased in 1874 in Rome.

Giotto di Buondone.

Born at Vespignano? 1276, died at Florence 1337.

2392. (32 b.) The presentation in the Temple. On wood, 0,82 h., 0,55 w

Obtained as above.

Orsi (Bernardino).

Lived at Reggio about 1511.

2393. (32 b.) Portrait of an Italian prince with his wife, with the inscription:

ALBERTO . PIO . P . MVTINÆ ET REGII PRO.
FEDERICO II. IMP. PERP.vo VICio.
LVCRETIÆ Q. CONZAGÆ MANTVÆ.
MARCHIONIS . F . EIVS VXORI.
ANNO . MCCXXXXII.

On canvas, 1,70 h., 0,87 w.

Signed: VRSO . F.

Purchased in 1874 with No. 2391 and 2392 at Rome from the Art-dealer Alessandro Colagiacomo. Price 2660 Thlr.

Modern School.

Hartmann (Sebastian Ferdinand).

Born at Stuttgart, July 14, 1774; died at Dresden, Jan. 6, 1842.

2394. (P 8.) The Artist's own portrait. On canvas, 0,64 h., 0,49 w.

Purchased in 1874 from Mad. de Witzleben, 30 Thlr.

Schnorr von Carolsfeld (Ludwig Ferdinand).

Born at Königsberg, Oct. 11, 1788; died at Vienna, April 13, 1853.

2395. (P 6.) Small half-length picture of an old man with white beard, dressed in old German costume. On wood, 0,16 h., 0,13½ w.

Signed: L. S. interwoven. Purchased in 1874 from Mad. Krug. 35 Thlr.

Vogel von Vogelstein (Carl).

Born at Wildenfels June 26, 1788; died at Munich March 4, 1868.

2396. (Q 2.) Portrait of H. M. the late King John of Saxony; died October 29, 1873. On canvas, 1,20 h., 0,59 w.

Signed on the back-side: Carl Vogel pinxit Pillnitz 1832. Painted by order of the late Minister of Finance, von Zeschau. Property of the Ministry of Finance.

Oehme (Ernst Ferdinand).

Born at Dresden, April 23, 1797; died here Sept. 10, 1855.

2397. (P 4.) Avenue of trees, near Friedrichstadt-Dresden, named "grosses Gehege" on an autumn evening. On canvas, 0,81 h., 0,71 w.

Signed: E. O. (interwoven) 1830. Purchased in 1874 from Mr. Schwemer, artist. 300 Thlr.

Wendler (Friedrich Moritz).

Born at Dresden, Feb. 28, 1814, died here, Oct. 16, 1872.

2398. (P 6.) Dead chamois hunter, fallen from a rock. On canvas, 0,41 h., 0,33 w.

Signed F. M. Wendler, F. M. and W. interwoven. Purchased in 1873 from the Art-dealer Ernst Arnold. 35 Thlr.

Müller (Heinrich Eduard).

Born at Pultawa Sept. 6, 1823; died at Dresden Oct. 16, 1853.

2399. (P 4.) The castle of Stein near Zwickau in Saxony. On canvas, 0,74½ h., 0,62½ w.

Signed: H. Müller. Purchased in 1873 from the Art-dealer Emil Richter; Price 55 Thlr.

Hennig (Gustav Adolph).

Born at Leipsic June 12, 1797; died there January 15, 1869.

2400. (P 1.) The finding of Moses. On canvas, 0,52 h., 0,56 w.

Signed: G. A. HENNIG pinxit. 1848. G. A. and H. interwoven. Purchased in 1873 from the Art-dealer Joseph Pietschmann. Price 80 Thlr.

Zimmermann (August Albert).

Born at Zittau Sept. 20, 1808.

2401. (Q 3.) Landscape, spring; in the foreground a man ploughing with two oxen; in the middle-distance a shepherd with his flock. On canvas, 0,89 h., 1,52 w.

Signed: Albert Zimmermann. Purchased in 1873 from Mr. Sturm, artist. Price: 280 Thlr.

Venus (August Leopold), pupil of Prof. *Julius Hübner*.

Born at Dresden June 14, 1843.

2402. (Q 1.) St. Elisabeth, giving alms. On canvas, 0,88 h., 1,59½ w.

Signed: L. Venus pinx. 1866. Presented in 1873 by Mr. John Meier.

2403. (P 5.) Old man with grey beard and red cap. On canvas. 0,57 h., 0,44 w.

Signed: Leop. Venus im Atelier J. H. (interwoven) 1866.

Weber (Anton), Professor at Berlin, formerly pupil of Prof. *J. Hübner*.

Born at Liebstadt near Weimar Aug. 4, 1833.

2404. (P 3.) Portrait of the engraver F. Seifert. On canvas, 0,71 h., 0,53 w.

Signed: Anton Weber fec. Drsd. 1858.

Leineweber (Anton Robert), pupil of Prof. *J. Hübner*.

Born at Böhmisch-Leipa February 7, 1845.

2405. (O 1.) The Artist's own portrait. On canvas, 0,62 h., 0,50 w.

Eichler (Ernst Ferdinand), pupil of Prof. *J. Hübner*.

Born at Werdau January 17, 1850.

2406. (O 1.) The Artist's own portrait. On canvas, 0,62 h., 0,50 w.

Signed: E. Eichler 1872.

Rudow (Gustav Ludwig), pupil of Prof. *J. Hübner*.

Born at Merseburg, May 29, 1850.

2407. (P 3.) The Artist's own portrait. On canvas, 0,62 h., 0,48 w.

Signed: L. Rudow. 1870 gemalt im Atelier des Prof. Dr. J. Hübner.

No. 2403—2407 presented in 1874 by J. Hübner.

Memmi (Lippo).

Born about 1300, died at Florence 1344.

2408. (32 a.) The Resurrection. In tempera. On wood, 0,21½ h., 0,21½ w.

Purchased in 1874 from the picture-dealer Buttstaedt in Berlin. 110 Thlr.

Filipepi (Sandro) surnamed *Botticelli.*

Born at Florence 1446, died there 1515.

2409. (1 a.) The Madonna and Child with St. John the Baptiste. In tempera. On wood, 0,90 h., 0,74 w.

1874 from Mr. Alexander Fitzmorrice through the Art-dealer Pinti in London. £ 600.

School of Perugino.

2410. (32 c.) St. Francis of Assisi. On wood, 0,22½ h., 0,16 w.

Purchased in 1875 from Mr. Nichols in London. Price: 5 Guin.

Morando (Paolo) surnamed *Cavazzola.*

Born, 1486; died at Verona, 1522.

2411. (3 a.) Portrait of Emily of Verona. On canvas, 0,92 h., 0,75 w.

Purchased in 1875 from R. Brooks in London. Price: 60 Guin.

Ferrari (Gaudenzio).

Born at Valduggia 1484, died at Milan 1550.

2412. (3 c.) The Holy Family. On wood, 0,68 h., 0,52 w.

1875 from the Picture Dealer Alessandri in Rome 6000 Lire.

Rosa (Salvator).

Born at Renella near Naples, June 20, 1615, died at Rome, March 15, 1673.

2413. (H 2.) Landscape with the temptation of St. Anthony of Padua. On canvas, 1,41 h., 1,11 w.

Purchased in 1875, from the Banker Leon Löwenstein in Warsaw. Formerly in the possession of Mr. Zielinski and the Bronikowski Family. Price: 3000 Marks.

2414. (H 2.) Landscape with St. Jerome and the lion. On canvas. As above.

Obtained as the preceding. Same price.

Tiepolo (Giovanni Battista).

Born at Venice 1693; died at Madrid March 27, 1770.

2415. (36 b.) The Presentation in the Temple. On canvas, 0,40 h., 0,48 w.

Purchased in 1875 from the Minutoli Collection at Liegnitz. Price: 1500 Marks.

Later Italian school.

2416. (35 a.) Christ on the Cross. Sketch. On canvas, 0,61 h., 0,31½ w.

Purchased from the Minutoli Collection at Liegnitz. Price: 1500 Marks.

Memlinc (Hans).

Born about 1440; still alive in 1509.

2417. (N.) St. Christopher carrying the infant Saviour across the water; in the background, the hermit with the lantern. Above, the Father and the Holy Ghost. On wood, 0,41½ h., 0,24½ w.

Purchased in 1876 from the Ruhl Collection at Cologne; formerly in the Elias Collection at Amsterdam. Price: 1800 Marks.

Bruyn (Bartholomew de).

Born at Cologne about 1510, died after 1560.

2418. (N.) The Descent from the Cross. On gold ground. On wood, 0,88½ h., 0,69 w.

1874 from Mr. Fischer, merchant in Basle. 600 Francs.

Cranach (Lucas), the Elder.

Born at Kronach, October 4, 1472, died at Weimar October 15, 1553.

2419. (21b.) The Man of Sorrows attended by little angels. On wood, 0,58½ h, 0,78½ w.

1874 from Mr. Henry Darnbey Seymour through the Picture-dealer Pinti in London. 100 Guinees.

Clouet (François) named *Jehannet.*

Born at Tours about 1500; died about 1572.

2420. (N.) Portrait of Jeanne de Pisseleu, Duchess of Etampes. On wood, 0,32 h., 0,25 w.

Purchased in 1876 from the Court-Counsellor Rost in Dessau. Price: 3000 Marks.

Orley (Barend van).

Born at Brussels 1471, died there 1541.

2421. (N.) Holy Family. On wood, 0,86 h., 0,84½ w.

Purchased in 1875 from Baroness Dimsdale in London. Price: 300 Guineas.

Momper (Josse).

Born at Antwerp about 1584, died there October 16, 1653.

2422. (47b.) Landscape with mountains; the figures by *Jan Brueghel.* On wod, 0,83½ h., 1,25 w.

1875 from Ms. La Viere in Dresden. 2100 Marks.

Huysmans (Cornelis).

Born at Antwerp 1648; died at Mechlin 1727.

2423. (9 a.) Landscape with a lake in the middle-ground. On canvas, 0,35 h., 0,43½ w.

Purchased as above. Price: 1200 Marks.

Moreelse (Paul).

Born at Utrecht 1571; died there 1638.

2424. (K 1.) Portrait of a man in a black dress with reddish beard. Half-length. On canvas, 1,13 h., 0,77 w.

Purchased in 1876 from the Picture Dealer Triepel in Grünberg. Price: 2850 Marks.

Hals (Frans).

Born at Antwerp, 1584; buried at Haarlem, September 1, 1666.

2425. (L 2.) Half-length portrait of a young lady. On canvas, 0,77 h., 0,63 w.

Purchased in 1875. From the Picture Dealer Vegtel at Amsterdam. Price: 3800 Dutch florins.

Heda (Willem Claesz).

Born at Haarlem 1594, died there 1678.

2426. (L 3.) Still life; part of a pie, a silver cup, glasses and a watch on a table, covered with a white cloth. On wood, 0,83 h., 0,55 w.

Signed: Heda 1631.

Purchased in 1875 from the picture-dealers van Pappelendam and Schouten in Amsterdam. Price: 2500 Dutch florins.

Cuyp (Albert).

Born at Dortrecht, 1605; died in Nov. 1691.

2427. (L 3.) A boy with an Italian grey-hound. On wood, 1,13 h.. 0,82 w.

Signed: A. C. Purchased in 1875 from R. Brooks in London. Price: 200 Guin.

Bolongier (Jan).

Entered the guild of S. Luke at Haarlem in 1623; still living in 1642.

2428. (27a.) A bouquet in a glass-vessel; near it a lizard. On wood, 0,28 h., 0,20 w.

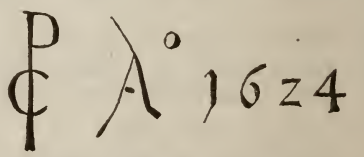
Signed: I. B. 1625.

Purchased in 1875 from Mr. Nichols in London. Price: 23 Guin.

Pottenburg (Cornelis).

Lived about 1624—1642.

2429. (L 3.) Still-life; a tall golden goblet, a book, some shells, a watch and two wine glasses on a table. On wood, 0,65 h., 0,55 w.

Signed: 

Purchased in 1875 from the Picture Dealer Vegtel in Amsterdam. Price: 1200 Marks.

Helst (Bartholomew van der).

Born at Haarlem about 1613, buried at Amsterdam Dec. 6, 1760.

2430. (K 1.) The wife of the burgomaster Andries Bicker of Amsterdam.* On wood, 0,92½ h., 0,70 w.

Signed. B. van der Helst. 1642. Æta. 48.
Purchased in 1876 from the Ruhl-Collection at Cologne: Price: 9300 Marks.

Decker (Coenraet).

Lived about 1650.

2431. (7 b.) A peasant-cottage, by the waterside, surrounded by thick trees; a boat is fastened to the bank. In the door of the cottage, an old woman feeding hens. On wood, 0,61 h., 0,85 w.

Purchased in 1876 from the Art-dealer Ernst. Price: 2500 Marks.

Steen (Jan).

Born at Leyden about 1626, buried February 3, 1679.

2432. (16 a.) The Expulsion of Hagar. On canvas, 1,35 h., 1,80 w.

Signed: J. Steen. Purchased in 1876 from the Art Dealer Ernst. Price: 10000 Marks.

Poel (Egbert van der).

Born at Rotterdam; died at Delft in 1690.

2433. (19 a.) Interior of a peasant-cottage. A man tries to embrace a girl who is occupied with preparing fishes. On wood, 0,60 h., 0,83 w.

Signed: E. v. Poel. 1648. Purchased in 1876 from the Picture Dealer Vegtel in Amsterdam. Price: 1200 Marks.

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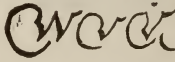
* On the back of the panel à label with the inscription: Jouffrouw . . . . Boelense, Huysvrouw van de Heer Burgermeester Andries Bicker (whose portrait is in the museum at Amsterdam Cat. No. 120).

Velde (Willem van de) the Younger, son of Willem v. d. V. the Elder and brother of Adrian v. d. V.

Born at Amsterdam 1633, died at Greenwich April 6, 1707.

2434. (13b.) Fresh breeze. On canvas, 0,82 h., 1,06 w.

Signed: 

1874 from the Picture-dealer William Cox in London. 250 Guineas.

Hobbema (Meindert).

Born at Middelharnis about 1638, buried at Amsterdam Dec. 14, 1709.

2435. (7a.) Cottages shaded by trees on both sides of a wide road. On wood, 0,33 h., 0,42 w.

Signed: M. Hobbema. 1874 from the Picture-dealer Vegtel in Amsterdam. 2500 Thlr.

Meer (Jan van der) of Haarlem.

2436. (16 3.) A forest road in sunshine, on which a horseman, seen from behind, accompanied by a dog is riding towards a thicket; on the right, in the middle ground a female is occupied in gleaning. Distant bushy background with low horizon; summer sky and light clouds. On wood, 0,50 h., 0,40 w.

This picture, undoubtedly a masterpiece, was purchased as by the above mentioned master in 1876 of the Art-Dealer C. Triepel in Grünberg for 7500 Marks. It was attributed to Ruysdael in the collections of Franz and Dr. Rittrich; at present it is considered by many as a work of Hobbema's.

Werff (Pieter van der) brother of Adrian v. d. W.

Born at Kralinger Ambacht 1665, died at Rotterdam 1718.

2437. (18a.) S. Jerome, reading a book. On wood, 0,29 h., 0,24½ w.

Signed: P. v. Werff. fc. AN° 1707. 1874 from the Royal palace; property of H. M. the King.

Graff (Anton).

Born at Winterthur Nov. 20, 1736. Died at Dresden June 22, 1813.

2438. (22b.) Jean Jacques Mesmer. Pastor of the Reformed Church at Dresden. On canvas, 0,68 h., 0,52 w.

1875 presented to the Royal Gallery by Mrs. Eugenie Höfer, widowed Garrigues *née* Mesmer in Meissen.

Arnold (Heinrich Gotthold).

Professor at the Academy in Dresden. Born at Lomnitz near Radeberg March 4, 1785; died at Dresden May 3, 1854.

2439. (P 8.) The Artist's own portrait. On canvas, 0,50½ h., 0,41 w.

1874 from the Picture Dealer Musch. 20 Thlr.

Richter (August).

Professor at the Academy in Dresden. Born at Dresden June 3, 1801; died at Pirna November 19, 1873.

2440. (P 7.) Hagar and Ismael in the wilderness. On canvas, 0,93 h., 0,77½ w.

Presented to the Royal Gallery in 1875 by Mr. Krause, Principal of an Institute.

Leypold (Carl Julius von).

Born at Dresden June 24, 1806. Died at Kötschenbroda December 31, 1874.

2441. (42b.) View of the Mercury Bastion in Dresden, from the Seethor bridge towards the Marienstrasse. On canvas, 0,62½ h., 0,42 w.

Signed: J. v. Leypold. 1873 fec. Presented to the Royal Gallery in 1875 by the Artist's widow.

2442. (P 6.) Winter-landscape, with the ruins of an old castle. On canvas, 1,16 h., 1,56½ w.

Signed: J. v. Leypold 1865. Purchased in 1875 from the Artist's widow. Price: 600 Marks.

Schleich (Eduard).

Born at Harbach near Landshut, Oct. 12, 1812; died at Munich January 9, 1874.

2443. (P 5.) A flock passing through shallow water with elevated banks, partly covered with trees and bushes; behind them the roof of a house. On canvas, 0,74 h., 0,38 w.

Signed: Ed. Schleich. Purchased in 1876 from the Picture-Dealers Honrath and van Baerle in Berlin. Price: 1500 Marks.

Hahn (Gustav Adolph).

Born at Altenburg June 11, 1819; died at Dresden November 1, 1872.

2444. (P 7.) The yard of the castle of Kriebstein in Saxony. On canvas, 1,07 h., 0,81 w.

Signed: G. Hahn. G. and H. interwoven. 1874 from the Artist's widow. 200 Thlr.

Zimmermann (August Richard).

Born at Zittau, March 2, 1820; died at Munich, February 4, 1875.

2445. (Q 3.) Shipwreck on the coast at Carolin. On canvas, 1,50 h., 1,51 w.

Signed: Rich. Zimmermann. München. 1848. Purchased in 1875. From the heirs of the Artist. Price: 750 Marks.

Ritscher (Ernst Moritz).

Born at Maxen September 24, 1827; died at Dresden October 11, 1875.

2446. (P 9.) A visit to the nurse. On canvas, 0,74 h., 0,90 w.

Signed: Moritz Ritscher. Dresden 1874. Purchased in 1875 from the Artist's sister. Price: 1200 Marks.

Richter (Adrian Ludwig).

Born in Dresden, Oct. 7, 1802.

2447. (P 2.) Ferry at the Schreckenstein near Aussig. On canvas, 1.16 h., 1,56½ w.

Signed: L. Richter 1837. Purchased in 1875 from the Picture Dealer Geller in Dresden. Price: 2400 Marks.

Achenbach (Andreas).

Born at Cassel in 1815.

2448. (P 5.) Fisher cottages on the sea shore at the beginning of a storm; the full moon rising. In the back ground the fire of a light-house. On canvas, 0,58½ h., 1,10 w.

Signed: A. Achenbach 1872. Purchased in 1876 from the Picture-Dealer Lepke in Berlin. Price: 7500 Marks.

Hottenroth (Edmund).

Born at Blasewitz near Dresden Oct. 9, 1804; living in Rome since 1830.

2449. (P 11.) The camp of Hannibal, with the rock on which the fortress stood; on the left, the little town Rocca di Papa, in the distance Mount Soracte; on the right, the hills of Tusculum, behind them rises Mount Gennaro with the village of Monticelli. On canvas, 1,13 h., 1,74 w.

Signed: Edmund Hottenroth. Rom. 1863.

2450. (P 11.) The Bay of Baiae with the Temple of Venus; behind the castle of Baiae; on the left, Pozzuoli. A chapel on the pier of an ancient bridge marks the place where St. Paul landed. In the middle ground, Posilippo with the island Nisida, the Gulf of Naples and Vesuvius partly covered. In the distance the mount Sant Angelo and Sorrento. Same size.

Signed like the preceding. Both pictures were presented to the Gallery in 1876 by Mrs. Eynard in Geneva.

Gille (Christian Friedrich).

Born at Ballenstedt March 20, 1805.

2451. (P 2.) Cattle returning from the pasture at sunset. On canvas, 0,75 h., 1,02 w.

Signed: C. Gille. 74. Acquired in 1874 from the Exhibition funds. 400 Thlr.

Achenbach (Oswald).

Born at Düsseldorf in 1827.

2452. (Q 2.) View of the little town Rocca di Papa in the Albanian mountains. On canvas, 1,28 h., 1,80 w.

Signed: Osw. Achenbach. Purchased in 1876 from Mr. Kuhnert. Price: 12000 Marks.

Diethe (Alfred Richard).

Born at Dresden, Febr. 13, 1836.

2453. (Q 1.) Christ with the disciples at Emmaus. On canvas, 1,8½ h., 1,27 w.

Signed: Alf. Diethe. Dresden 1860. Purchased in 1875 from the Court-Booksellers, Warnatz and Lehmann; formerly the property of bishop Forwerk. Price: 975 Marks.

Kiessling (Joh. Paul Adolph).

Born at Breslau January 8, 1836.

2454. (O 1.) Three sisters. A Family picture. On canvas, 1,55 h., 1,90 w.

Presented in 1875 by Madame de Uckermann, *née* de Wuthenau.

Meissner (Adolph Ernst).

Born at Dresden, April 7, 1837.

2455. (P 2.) A winter landscape with a flock of sheep and the shepherd. On canvas, 0,64 h., 1,00½ w.

Signed: Ernst Meissner. München 1875. Purchased in 1875. Price: 1100 Marks.

Preller (Friedrich).

Born at Weimar Sept. 1, 1838.

2456. (O 2.) The convent Sánta Scholastica near Subiaco. On canvas, 1,85 h., 1,26 w.

Signed: Preller jun. Dresden. Purchased in 1875 from the Artist. Price: 3000 Marks.

ERRATA.

Page 110, Nr. 107 read Carthage instead of Chartage.

„ 148, „ 351 „ Lycian instead of Phrygian.

„ 226, „ 886 „ Wolfvoet (Victor) instead of Victor Wolfvoet.

„ 258, „ 1086 „ Cornelisz (Cornelius) instead of Cornelius (Cornelius).

„ 324, „ 1462 „ of instead of von.

„ 392. „ 1909 „ 1667 and 1740 only instead of Nov. 27, 1667 and May 10, 1740.

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	„ 25.	*Tiarini, Aless.* Medor and Angelica.	w. — 3 —
		Ant. Radigues, Eng. (489.)	ch. — 5 —
	„ 26.	*Cantarini, Sim. da Pesaro.* Joseph fleeing from Potiphar's wife . .	w. — 2 —
		J. Camerata, Eng. (525.)	ch. — 3 —
	„ 27.	*Scarsella, Hipp.,* named *Scarsellino.* St. Borromaeus kneeling before the Virgin	w. — 2 —
		Et. Fessart, Eng. (172.)	ch. — 3 —
*†	„ 28.	*Amerighi,* named *Mich. Angelo da Caravaggio.* The Card Players . .	w. — 6 —
		P. Tanjé, Eng. (176.)	ch. — 9 —
	„ 29.	*Feti, Dom.* The Parable of the lost piece of money	w. — 2 —
		J. Camerata, Eng. (97.)	ch. — 3 —
*	„ 30.	Same Artist. The Parable of the laborers in the vineyard	w. — 2 —
		Same Engraver. (100.)	ch. — 3 —

	No.		Price. £ s. d
	II. 31.	*Castiglione, G. B.* Noah taking the animals into the Ark	w. — 3 —
		P. Aveline, Eng. (560.)	ch. — 5 —
	„ 32.	Same Artist. Jacob and his family journeying to Canaan	w. — 3 —
		Same Engraver. (561.)	ch. — 5 —
	„ 33.	*Biscaino, B.* The Adulteress before Christ	w. — 3 —
		J. Camerata, Eng. (565.)	ch. — 5 —
	„ 34.	*de Ribera, Jus.,* named *lo Spagnoletto.* The Deliverance of Peter . . .	w. — 2 —
		M. Pitteri. Eng. (609.)	ch. — 3 —
	„ 35.	Same Artist. The penance of St. Francis.	w. — 2 —
		Same Engraver. (610.)	ch. — 3 —
	„ 36.	*Vaccaro, Andr.* Christ appearing to the Virgin	w. — 2 —
		J. Camerata, Eng. (553.)	ch. — 3 —
	„ 37.	*Giordano, Luc.* Lot and his daughters.	w. — 3 —
		J. Beauvarlet, Eng. (580.)	ch. — 5 —
*	„ 38.	Same Artist. Susannah and the Elders	w. — 3 —
		Same Engraver. (581.)	ch. — 5 —
	„ 39.	Same Artist. Perseus contending with Phineus and his companions . .	w. — 3 —
		Same Engraver. (569.)	ch. — 5 —
*	„ 40.	Same Artist. The Rape of the Sabines.	w. — 6 —
		D. Sornique and Gaillard, Eng. (573.)	ch. — 9 —
	„ 41.	*Solimena, Fr.* The Virgin with the Child and St. Vincent de Paula	w. — 2 —
		P. A. Kilian, Eng. (593.)	ch. — 3 —
*†	„ 42.	*Pagani, P.* The Penitent Magdalen.	w. — 6 —
		N. Tardieu, Eng. (195.)	ch. — 9 —
*†	„ 43.	*Holbein, H.* the Younger. The Family of Burgomaster Meyer, kneeling before the Virgin	w. — 6 —
		Ch. F. Boetius, Eng. (1809.)	ch. — 9 —
	„ 44.	*Rubens, P. P.* A hero crowned by Victory	w. — 3 —
		P. Tanjé, Eng. (829.)	ch. — 6 —

	No.		Price. £ s. d.
	II. 45.	Same Artist. Portraits of a lady and a Spaniard	w. — 4 —
		F. Zucchi, Eng. (850.)	ch. — 6 —
	„ 46.	Same Artist. Landscape with a tigress suckling her young; before her stands a lion	w. — 6 —
		J. E. Ridinger, Eng. (834.)	ch. — 9 —
	„ 47.	*Rembrandt.* The Sacrifice of Manoah and his wife	w. — 5 —
		J. Houbraken, Eng. (1220.)	ch. — 6 —
*†	„ 48.	Same Artist. Portrait of an old man.	w. — 4 —
		P. Tanjé, Eng. (1228.)	ch. — 6 —
	„ 49.	*Van Dych, Ant.* St. Jerome . . .	w. — 4 —
		N. de Beauvais, Eng. (982.)	ch. — 6 —
*	„ 50.	*Berghem, Nic.* Landscape, with groups of men and animals	w. — 3 —
		J. Aliamet, Eng. (1407.)	ch. — 5 —

Third Division.

Title Page:

	III. 0.	*Graff, Ant.* Half-length Portrait of Frederick Augustus, the Just . .	w. — 3 —
		J. F. Bause, Eng. (1968.)	ch. — 6 —
*1†	„ 1.	*Raphael.* The Sixtine Madonna . .	w. — 15 —
		C. G. Schulze, Eng. (67.)	ch. — 20 —
*1†	„ 2.	*Rembrandt.* The Rape of Ganymede.	w. — 12 —
		Same Eng. (1216.)	ch. — 15 —
	„ 3.	*Licinio, da Pordenone, G. Ant.* A Portrait, supposed to be of Cornara, Queen of Cyprus	w. — 3 —
		C. G. Schulze, Eng. (252.)	ch. — 6 —
*1†	„ 4.	*Reni, Guido.* Ecce Homo, Half-length	w. — 6 —
		Same Engraver. (474.)	ch. — 9 —
	„ 5.	*Carracci, An.* Head of Christ . . .	w. — 3 —
		Same Engraver. (454.)	ch. — 6 —
*1	„ 6.	*Viani, Maria.* Venus reposing. . .	w. — 3 —
		Same Engraver. (545.)	ch. — 5 —

	No.		Price. £ s. d.
*2†	III. 7.	*Kauffmann, Ang.* Portrait of a young lady as Vestal Virgin	w. — 2 —
		Same Engraver. (1979.)	ch. — 4 —
*1	„ 8.	Same Artist. Ariadne abandoned by Theseus.	w. — 2 —
		E. G. Krüger, Eng. (1980.)	ch. — 4 —
	„ 9.	*Bol, Ferd.* Joseph presenting his father to Pharaoh	w. — 12 —
		Same Engraver. (1268.)	ch. — 15 —
*1	„ 10.	*Netscher, C.* A gentleman accompanying a lady singing	w. — 6 —
		Same Engraver. (1530.)	ch. — 9 —
	„ 11.	*Pesne, A.* The Gypsy	w. — 3 —
		C. F. Stölzel, Eng. (690.)	ch. — 6 —
*2	„ 12.	*Van der Werff, Ad.* The Penitent Magdalen	w. — 3 —
		C. F. Stölzel, Eng. (1640.)	ch. — 6 —
	„ 13.	*Rubens, P. P.* Portrait of Helene Formans	w. — 4 —
		Same Engraver. (853.)	ch. — 6 —
	„ 14.	*Mengs, A. R.* Cupid sharpening a dart.	w. — 4 —
		J. F. Bause, Eng. (2086.)	ch. — 6 —
		Proof before lettering . .	w. — 9 —
*2†	„ 15.	*Van Dyck, Ant.* Portrait of a man supposed to be of the Painter, Ryckaert	w. — 9 —
		C. S. Raspe, Eng. (990.)	ch. — 12 —
	„ 16.	Same Artist. Portrait of a man in armour	w. — 4 —
		Same Engraver. (992.)	ch. — 6 —
*1	„ 17.	*Pesne, A.* A girl with a couple of doves	w. — 3 —
		Same Engraver. (689.)	ch. — 6 —
	„ 18.	*Barbieri, Fr.,* named *il Guercino.* The wounded Dorinda. A scene from Guarini's "Pastor Fido" . . .	w. — 3 —
		C. F. T. Uhlemann, Eng. (512.)	ch. — 5 —
	„ 19.	*Trevisani, Fr.* The Holy Family .	w. — 3 —
		J. G. Schmidt, Eng. (365.)	ch. — 5 —

	No.		Price. £ s. d.
	III. 20.	*Zeeman, E* Portrait of the Artist, Enoch Seeman, or Zeeman . . .	w. — 4 —
		Same Engraver. (1711.)	ch. — 6 —
*1†	„ 21.	*Berghem, N.* Landscape with large rocks	w. — 3 —
		C. G. Geyser, Eng. (1406.)	ch. — 5 —
*1	„ 22.	*Dietrich, C. W. E.* Shepherd and Shepherdess	w. — 6 —
		C. A. Günther, Eng. (2262.)	ch. — 9 —
		Proof before lettering . .	w. — 12 —
*2†	„ 23.	*Wouverman, Ph.* Landscape with a wooden bridge	w. — 2 —
		Same Engraver. (1325.)	ch. — 3 —
*2	„ 24.	*V. d. Velde, Adr.* Cattle grazing before a hut	w. — 3 —
		H. F. Laurin, Eng. (1525).	ch. — 6 —
	„ 25.	*Poelenburg, C.*, figures by *Bout, P.* Italian landscape with cattle . .	w. — 6 —
		J. G. A. Frenzel, Eng. (1118)	ch. — 8 —
*2	„ 26.	*Reni, Guido.* Ecce Homo	w. — 4 —
		Ant. Krüger, Eng. (479.)	ch. — 6 —
		Before lettering	w. — 9 —
*1	„ 27.	*Ruisdael, Jac.* and *v. d. Velde, Adr.* The stag chase	w. — 9 —
		C. A. Günther, Eng. (1436.)	ch. — 12 —
		Before lettering	w. — 15 —
	„ 28.	*V. da San Gimignano.* The Virgin with the Child and St. John . .	w. — 3 —
		E. G. Krüger, Eng. (77.)	ch. — 6 —
		Before lettering	w. — 9 —
*2†	„ 29.	*Titian.* The Tribute Money. (Christo della moneta)	w. — 9 —
		M. Steinla, Eng. (222.)	ch. — 12 —
*1	„ 30.	*Mengs, A. R.* Portrait of Ant. Raph. Mengs	w. — 4 —
		L. Gruner, Eng. (2075.)	ch. — 6 —
		Before lettering	w. — 9 —
	„ 31.	*Stanzioni, Mass.* Natural Philosophy (Fame), Allegory	w. — 3 —
		J. Canale, Eng. (552.)	ch. — 5 —

	No.		Price. £ s. d.
	III. 32.	*De Ribera, J.*, named *lo Spagnoletto.* A Philosopher	w. — 3 —
		Same Engraver. (619.)	ch. — 5 —
	„ 33.	*Albano, F.* Adam and Eve	w. — 3 —
		Same Engraver. (500.)	ch. — 5 —
	„ 34.	*Van Loo, Jac* Paris and Oenone .	w. — 2 —
		Same Engraver. (1304.)	ch. — 3 —
	„ 35.	*V. d. Werff, A.* The Virgin . . .	w. — 4 —
		J. Canale, Eng. (1642.)	ch. — 6 —
*2	„ 36.	*Kauffmann, Ang.* Portrait of a young lady as a sibyl	w. — 3 —
		Same Engraver. (1978.)	ch. — 6 —
*2	„ 37.	*Rubens, P. P.* The Judgment of Paris.	w. — 3 —
		P. E. Moitte, Eng. (838.)	ch. — 5 —
*1	„ 38.	*Titian.* Portrait of Lavinia, Titian's daughter	w. — 2 —
		Syl. Pomarede, Eng. (226.)	ch. — 3 —
*2†	„ 39.	*Ruysdael, J.* The so-called "Jewish Cemetery"	w. — 12 —
		L. Friedrich, Eng. (1437.)	ch. — 15 —
		Before lettering	w. — 19 —
*1	„ 40.	Same Artist. Landscape, known as the "Convent"	w. — 9 —
		C. Krüger, Eng. (1443.)	ch. — 12 —
		Before lettering	w. — 15 —
*2	„ 41.	*Velasquez, Diego.* Half-length portrait of a man in black clothes . . .	w. — 9 —
		E. Mohn, Eng. (623.)	ch. — 12 —
		Before lettering	w. — 15 —
*1	„ 42.	*Murillo, B. E.* St. Rodriguez receiving the martyr's crown . . .	w. — 12 —
		Th. Langer, Eng. (633.)	ch. — 15 —
		Before lettering	w. — 19 —
*2	„ 43.	*Koninck, S.* A hermit reading in a book	w. — 9 —
		G. Planer, Eng. (1319.)	ch. — 12 —
		Before lettering	w. — 15 —
*1†	„ 44.	*Palma il Vecchio, J.* The three sisters.	w. — 12 —
		A. Semmler, Eng. (243.)	ch. — 15 —
		Before lettering	w. — 19 —

	No.		Price. £ s. d.
*2†	III. 45.	*Barbarelli, Giorgio,* named *Giorgione.* Jacob saluting Rachel	w. — 12 —
		Th. Langer, Eng. (218.)	ch. — 15 —
		Before lettering	w. — 19 —
	„ 46.	School of *da Vinci, Leonardo.* Herodias with the head of John . .	w. — 12 —
		C. R. Petzsch, Eng. (31.)	ch. — 12 —
		Before lettering	w. — 15 —
*2†	„ 47.	*Dürer, Albrecht.* Christ on the Cross.	w. — 6 —
		Theod. Langer, Eng. (1722a.)	ch. — 7 —
		Before lettering	w. — 9 —
*2	„ 48.	*Franceschini, M. A.* The Penitent Magdalen	w. — 12 —
		E. Büchel, Eng. (530.)	ch. — 15 —
		Before lettering	w. — 18 —
	„ 49.	*de Ribera, Jus.,* named *lo Spagnoletto.* St. Andreas	w. — 6 —
		P. Campana, Eng. (614.)	ch. — 9 —
	„ 50.	*Nogari, Gius.* A male and a female head.	w. — 8 —
		J. C. Gudeborn, Eng. (403. 405.)	ch. — 12 —

Canaletto's Views in Saxony.

	IV. 1.	*Belotto, Bern.,* named *Canaletto.* View of the ruins of the tower of the Kreuzkirche, June 22, 1767 . .	w. — 6 —
		Engraved by the same. (2336.)	
	„ 2.	Same Artist. View of the ruins of the Pirna suburb	w. — 6 —
		Same Engraver.	
	„ 3.	Same Artist. View of the town of Pirna, with the Sonnenstein, from the Oberthor	w. — 4 —
		Same Engraver. (2345.)	
	„ 4.	Same Artist. View of Pirna, and the Sonnenstein	w. — 4 —
		Same Engraver. (2349.)	

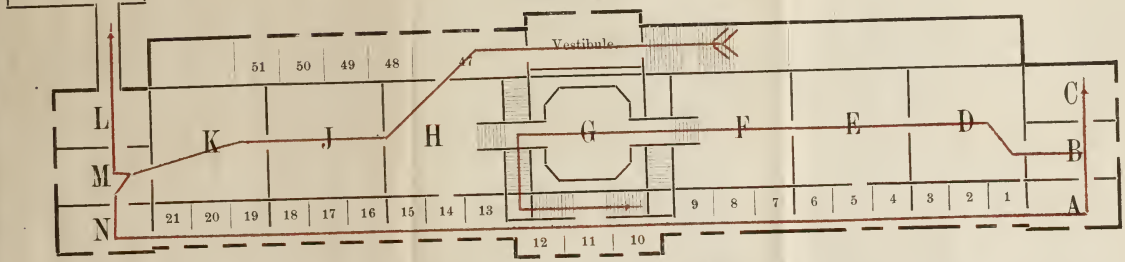
No.		Price. £ s. d.
I. 5.	Same Artist. View of the Fortress Königstein . . . . . Same Engraver.	w. — 4 —
	Several Groups, engraved for the Royal Collection,	
V. 1. and 2.	*Corradini, Ant.* Sculptor. The Centaur Groups from the Royal Great Garden . . . . . Ch. Ph. Lindemann, Eng.	w. — 4 —
„ 3.	Same Artist. Time discloses Truth . Same Engraver.	w. — 2 —
„ 4.	*Balestra, P.* Time fleeing with Beauty G. M. Preisler, Eng.	w. — 2 —

Plan of the Rooms of the Royal Picture Gallery in Dresden.

O. P. & Q.

Modern Artists.

First Floor.



The Vestibule. **French School.** Paintings by *Silvestre.*

A. Madonna di S. Sisto by *Raphael.*

B. **Roman School:** *Giulio Romano, Sassoferrato, Carlo Dolce, Battoni.*

C. *Tintoretto, Palma Giovine, Veronese, Feti.*

D. **Ferrarese and Lombard Schools:** *Signorelli, Francia, Giov. Bellini, Previtali, Dosso Dossi, Garofalo, Correggio, Buonvicino.*

E. **Venetian School:** *Tizian, Giorgione, Veronese, Pordenone, Tintoretto.*

F. **Bolognese School:** *Carracci, Guido Reni, Guercino, Procacini, Caravaggio.*

G. The Raphaelite and Netherlands Tapestries.

H. **Genoese, Neapolitan and Spanish Schools:** *Murillo, Zurbaran, Ribera, Preti, Giordano, S. Rosa.*

J. **Spanish and Flemish Schools:** *Velasquez, Rubens. van Dyk, Jordaens.*

K. **Flemish and Dutch Schools:** *Snyders, Honthorst, Rembrandt, Bol, Flink, de Jong, Moreelse, Hals, Victors.*

L. *Rembrandt, van der Meer, Miereveldt, van der Helst, C. ven Everdingen, A. Cuyp, Pottenburg, Heda.*

M. *Rubens, van Dyk, D. de Heem.*

N. *Holbein* (Virgin), *Dürer, van Eyk, Rogier van der Weyden, van Orley, de Bruyn, Clouet.*

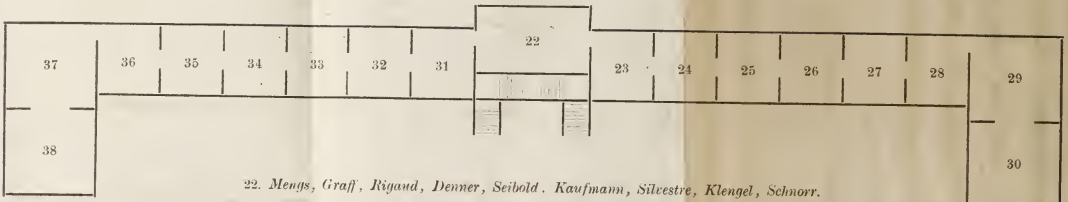
In the Cabinets from No. 1 to 21 are the smaller pictures by Italian, Dutch and Old German Artists.

1. *Lionardo da Vinci, Ubertini, Francia Bigio, Fabriano, Grandi, Lippi, Pinturicchio, Credi, Botticelli.*
2. The Magdalen, and the physician by *Correggio, Turchi, Bronzino.*
3. *Guido Reni, Albano, Solimene, Gessi, Morales, Cignani.*
4. The Tribute Money by *Tizian, Palma Vecchio, Lanzani, Bordone.*
5. *Varotari, Nogari, Rotari, Guercino, Spada.*
6. *Claude Lorrain, Poussin, Subleyras, Dughet, Watteau, Largillière, Lancret.*
7. *Teniers, van Goyen, S. Ruysdael, Hobbema, Decker.*
8. *Wouwerman, Mignon, Weenix, Ring.*
9. *Laar, Asselyn, Lingelbach, Stork, Wyk, Steen, J. Molenaer, C. Huysmans.*
10. *J. Ruysdael, Berghem, Dujardin, de Heem, Savery, A. van Everdingen.*
11. *J. Ruysdael, Hobbema, A. van der Neer.*
12. *J. Both, Moucheron, Momper, van Laar.*
13. *A. van der Velde, Poelemburg, Voys, Tilborch, Wynants, W. van der Velde, J. Rombouts, Knupfer.*
14. *Neefs, Steenwyk, Terborch, Coques, Potter, van Huysum, van der Heyden.*
15. *Teniers, Ruthart, Meulen, E. van der Neer, Sorgh.*
16. *Melzu, Slingeland, Wouwerman, Gysels, Dusart.*
17. *A. van der Werff, Rykaert, de Heem, Zachtleeven, N. Maes, Droogsloot.*
18. *F. and W. van Mieris, P. van der Werff, Wouwerman, Backhuyzen, A. Cuyp, J. Berckheyde.*
19. *Dov, Wouwerman, Hondekoeter, Ostade, Schalken.*
20. *Netscher, Brueghel, Wouwerman.*
21. *Mabuse, Cranach, Holbein, Memelinc, Pourbus.*

Corridor.

47. *Hutin, P. van Bloemen, Seghers, Greuze, Fyt.* 48. *Neyts, Arthois.* 49. *Nouwinx, Crivelli, Viviani.* 50. *Heemskerk, Paltronieri, van Beyeren.* 51. *Van Kessel, Dorste, Faistenberger.*

Second Floor.



22. *Mengs, Graff, Rigaud, Denner, Seibold. Kaufmann, Silvestre, Klengel, Schnorr.*

23. *Burgkmaier, Krodel, Cranach, Amberger.*
24. *Cranach, the Elder and the Younger.*
25. *Brueghel, Braun, Franeken, Bril, Cornelis van Haarlem.*
26. *Stoom, Bemmel, Bloemaert, de Vriendt, Matthysen.*
27. *Huchtenburg, Mans, Snayers, Hamilton, Breenbergh.*
28. *Screta, Platzer, Ferg, Heiss, Schönfeldt.*
29. *Nattier, Vouet, Vernet, Poussin, Gérard, Hübner.*
30. *Rosa di Tivoli, Schut, Balen, Tamm.*
31. *Poussin, Courtois, Valentin, Pesne, Lebrun.*
32. *Botticelli, Ghirlandajo, Longhi, Cima, Starnina.*
33. *Rotari, Crespi, della Vecchia, Turchi.*
34. *Ricchi, Cerquozzi, Pagani, Molinari, Maratti.*
35. *Castiglione, S. Rosa, Bassano.*
36. *Ghisolfi, Spada, Strozzi, Piazetta, Tiepolo.*
37. *Migliori, Cortona, Carlevaris, Ficcherelli.*
38. *Chiari, Diamantini, Solimene, Pellegrini.*

Ground Floor.

The Rooms No. 39 to 46

contain the pastil drawings, the works of *Dietrich*, *Canale* and *Canaletto*, with a collection of miniatures which are kept in a cabinet and exhibited on the first Tuesday of every month.

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